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MITCHELL'S GUIDE to the GAME of CHESS



A Complete Course
of Instruction
for
Beginners

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BEQUEST NOVEMBER 8, 1938

° MITCHELL'S GUIDE
to the
GAME OF CHESS

BEING A
Complete Course of Instruction
for Beginners

BY
DAVID A. MITCHELL
CHIEF AND CHECKER EDITOR OF THE "PUBLIC LEDGER"

REVISED EDITION
CONTAINING NEW CHESS CODE
MARSHALL'S BEST GAMES
MODERN END-GAMES AND PROBLEMS

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INTRODUCTION

IN presenting the revised edition of the Guide to the chess public the writer desires to call to the attention of those to whom this work is well known that we have added considerable and taken little away.

The new material includes the Revised Draft of the American Chess Code; Marshall's best games, selected and annotated by the American champion, with occasional notes and analysis by other celebrated experts; and a selection of modern, two-move chess problems. While it was not our original intention to dwell upon the problem branch of chess to any great extent, we feel, nevertheless, that sufficient changes have taken place in the constructive style of the modern problem to warrant a generous display of these artistic chess puzzles in this book.

Certain other changes have been made for the good of the cause and through the persuasion of those players who have adopted this as their standard guide, until we have included a little of the best of everything, in addition to the standard laws of the game.

The work is, for the most part, designed to instruct and not necessarily puzzle. However, here and there the reader will find positions of absorbing interest, many of which will test the skill of the most finished expert.

We desire to express our sincere thanks to Mr. Frank J. Marshall for the valuable assistance he has rendered us in placing his best games, with his annotations, at our command.

DAVID A. MITCHELL.

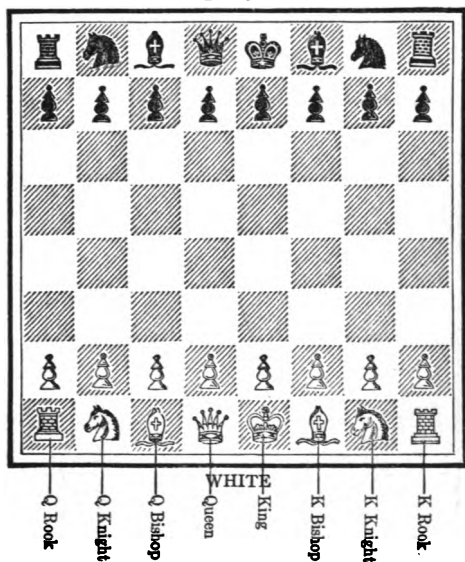
MITCHELL'S GUIDE TO CHESS

RULES AND INSTRUCTIONS

TWO IMPORTANT RULES TO FOLLOW

THE first rule for the student to learn is the importance of playing with care. And in order to start out with that end in view it is well to form a habit of seeing that the

DIAGRAM A
BLACK



pieces are set upon their proper squares and that the board is properly set. An excellent rule to remember to insure the proper arrangement of King and Queen is "Queen on

her color." This means that the White Queen is always placed on a white square and the Black Queen on a black square. This, of course, only applies at the start of the game in setting up the pieces.

"White right" indicates that the square in the lower right-hand corner of the board should be white if you have the board correctly set. These are two very easy rules to remember and will save you a great deal of time if you make a point of remembering them.

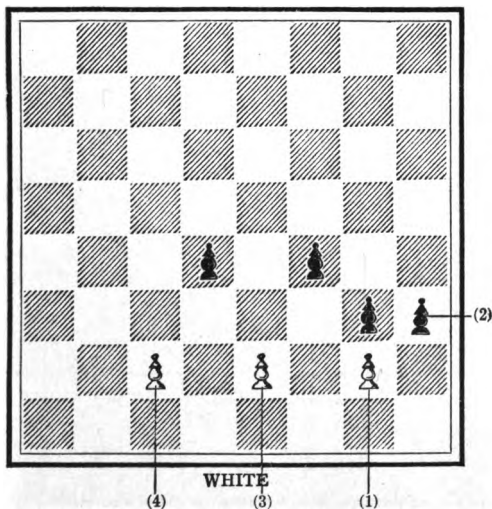
Diagram A shows the proper way of setting the pieces and the position of the Queens at the start of the game.

THE PAWN MOVES

In chess all of the sixty-four squares on the board are used. The piece of least value is the Pawn. This moves

DIAGRAM B

BLACK



one step at a time, excepting on the first move, when it may be played two squares. The Pawns move in a

vertical manner, but capture diagonally. The Pawn is the only piece which moves contrary to the manner of capturing, and never moves backward.

Diagram B illustrates the moves of the Pawns and their method of capture.

The student will observe from the position of the Pawns that only one of these can capture with White moving first. The White Pawn marked (1) may capture the Black Pawn (2). No other Pawn may be taken by White. Should White move either his King's Pawn (3) or his Queen's Bishop's Pawn (4) two squares on the first move, Black may capture en passant with whichever Pawn is passed. (See Capturing En Passant.)

The Pawns, eight on each side, are placed on the second row directly on the squares in front of the major pieces.

CAPTURING EN PASSANT

The Pawn has the privilege on the first move of going two squares, but in case it is played beyond an adversary's Pawn which could have captured it had it been moved only one square, the latter has the privilege of capturing it en passant (in passing). This applies only to the Pawns, as a piece cannot capture en passant either a Pawn or another piece.

PAWN PROMOTION

A Pawn upon reaching the eighth square—what is commonly known as the King Row in checkers—may be promoted to any piece with the exception of a King. Thus a player may have three or four Queens, Rooks, etc., if he succeeds in pushing his Pawns to the eighth squares. The player must, however, claim a piece of higher denomination. A Pawn on the eighth square cannot remain a Pawn.

In addition to the Pawns there are eight pieces on each side, a King, Queen, two Rooks, two Bishops, and two Knights. They are arranged on the board as shown in Diagram A. Here they are in type:



The King. The Queen. The Rook. The Bishop. The Knight.

THE BISHOP

The Bishop moves any distance diagonally, provided the course is not obstructed. It has the power of capturing wherever it has a right to move. The Bishops always remain on the color squares on which they start. Thus a Bishop starting on a white diagonal will always move along the white diagonals. The White King's Bishop always plays on white squares, the White Queen's Bishop on black squares; the Black King's Bishop on black squares and the Black Queen's Bishop on white squares.

THE ROOK

The Rook moves any distance at right angles; forward, backward, or sideways, but never diagonally. It also captures wherever it has a right to move.

THE QUEEN

The Queen is by far the most powerful piece on the board since it combines the moves of the Bishop and Rook. It moves any distance, forward, backward, or diagonally, and captures wherever it has a right to move.

THE KING

The King moves only one square at a time in any direction, forward, backward, or sideways. The King also captures wherever it has a right to move. The King has not, however, the power of capturing a piece which is protected by another piece, for by so doing he would be placing himself open to capture—known as check—which is contrary to the rules of the game. The King is the only piece which is thus restricted from taking an adversary's piece. The King can never be captured. (See Check-mate.)

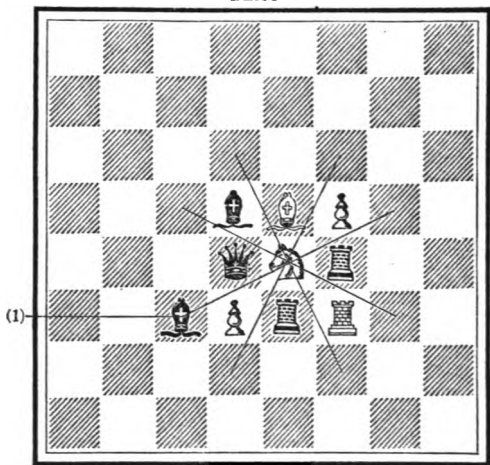
THE KNIGHT

The movement of the Knight is the most difficult of the chess pieces to explain. The Knight moves two squares in one direction and one square in the other; or one square in one direction and two in the other. In thus moving, the Knight has the power of jumping over

either the pieces of his own color or those of the opposition. The Knight is the only piece which has the power to jump. It may be likened to the cavalry in the mimic battle. The diagram below shows the moves of the Knight:

DIAGRAM C

BLACK



WHITE

The White Knight, pictured above, surrounded by his own and adversary's pieces, has the power of moving to any of the squares indicated by the arrows. The Knight also captures wherever it lands. Hence the Black Bishop (1) may be taken by the Knight.

VALUE OF THE PIECES

The Queen is worth, say, 10 Pawns; the Rook, 5; the Bishop, $3\frac{1}{2}$; the Knight, $3\frac{1}{2}$.

It is often good play to give up either a Knight or a Bishop for 3 Pawns; but it depends entirely upon the condition of your game.

The Queen is often exchanged for three pieces; and more frequently for two Rooks.

The exchange of a Knight for a Bishop is considered equal.

The rank of the pieces are: first, the Queen, the most valuable and powerful piece on the board; second, the Rook; third, the Bishop and Knight. Since the King cannot be captured it is hardly necessary to discuss its value.

TERMS USED IN CHESS

The terms used in chess are as follows:

Pieces.—The eight men on each side, excluding the Pawns, are called pieces; although in problems, etc., nowadays it is customary to call all the forces by the above term.

Doubled Pawns.—Two Pawns on one file are called Doubled Pawns.

En Prise.—A piece is said to be en prise when it may be captured by your adversary.

The Exchange.—Winning the exchange means that one player has succeeded in exchanging a piece of less value for one of greater strength. Such as a Bishop for a Rook.

False Move.—A move made contrary to the rules of the game.

Forced Move.—A move you are compelled to make.

To Interpose.—To play a piece or Pawn between the attacking piece and your King.

Isolated Pawn.—A Pawn left on a file without other Pawns on the files next on either side.

Gambit.—An Italian word meaning "exchange." It only applies to an opening which involves an early exchange of pieces.

Minor Pieces.—The Bishops and Knights are called minor pieces, as they are not as strong as the Queen and Rook.

The Opposition.—A player is said to have the opposition when his King is opposite to the hostile King with only one square between them, and his opponent being compelled to move. The opposition in chess is the same as gaining the "move" in checkers.

Passed Pawn.—A Pawn which has advanced beyond

the scope of your opponent's Pawns is called a Passed Pawn.

Discovered Check.—A check uncovered by the removal of a Pawn or a piece.

Smothered Mate.—Checkmate given to the King when he is completely blocked or smothered by his own pieces. It is given by the Knight.

CHECK

Whenever the King is threatened by the opposition it is customary to call "check," which is the same as saying "I attack your King."

When the King is attacked or placed in check, it must either be moved, the checking piece captured, or another piece interposed.

CHECKMATE

When your King is so situated that you cannot move out of check, capture the checking piece, or interpose one of your own force between your King and the attacking piece, your King is checkmated and the game lost.

J'ADOUBE

J'adoubé (I adjust) is the term you are required to use to inform your opponent that you desire to touch a piece for the purpose of adjusting it, and not to make a legal move.

TOUCH AND MOVE

Once having touched a piece, unless you say J'adoubé or words to that effect, you must move it if you can legally do so. If it is your turn to play and you make an illegal move, you must retract this move and the play may be treated under Rule 5 of the Revised American Chess Code, given elsewhere in this book.

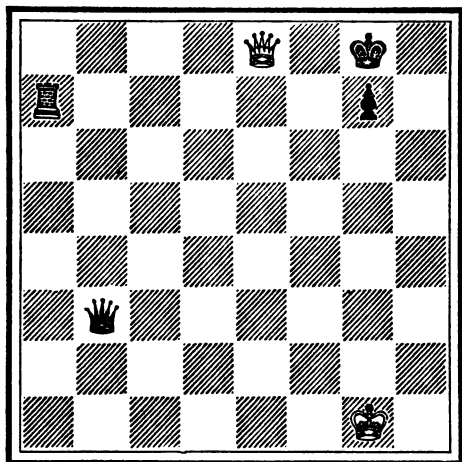
DRAWN GAME

A drawn game implies that neither player wins. In tournaments $\frac{1}{2}$ point is scored to the credit of each player. A game is drawn when each player has remaining his King alone; King and two Knights against King; King and Bishop against King.

A draw may be secured by perpetual check. That is where a player elects to give check constantly, refusing to move any other piece. See diagram:

DIAGRAM D

BLACK



WHITE

The diagram shows that although Black has a superior force, White has secured a perpetual check from K 8 to K R 5. Black must submit to these checks, since there is no way out of the disaster. White, therefore, draws the game.

CHESS NOTATION

The squares on the chess board are all named. They take their names from the pieces occupying them at the beginning of the game. "King Rook's Square" means the square in the lower right-hand corner originally occupied by the King's Rook; that is, the Rook on the King's side of the board. In chess notation it is written K R sq, or K R 1. Thus, the second square from K R sq would

be K R 2; the third, K R 3; the fourth, K R 4; etc., on up to the eighth square, which would be K R 8. Again, the square originally occupied by the King is known as King's square—(K sq or K 1), K 2, K 3, etc., show the number of the square on the King's file.

Each side, however, has it's own individual name. Thus, Black's K R sq would be White's K R 8; and what would be Black's K sq would be White's K 8. The diagram appended shows the squares named for both sides.

DIAGRAM E

BLACK

bsy0	bsy10	bsy0	bs0	bsy	bsy1	bsy1K	bsy1
QR8	QR18	QB8	Q8	K8	KB8	KK18	KR8
2y0	2y10	2y0	20	2y	2y1	2y1K	2y1
QR7	QR17	QB7	Q7	K7	KB7	KK17	KR7
3y0	3y10	3y0	30	3y	3y1	3y1K	3y1
QR6	QR16	QB6	Q6	K6	KB6	KK16	KR6
4y0	4y10	4y0	40	4y	4y1	4y1K	4y1
QR5	QR15	QB5	Q5	K5	KB5	KK15	KR5
5y0	5y10	5y0	50	5y	5y1	5y1K	5y1
QR4	QR14	QB4	Q4	K4	KB4	KK14	KR4
6y0	6y10	6y0	60	6y	6y1	6y1K	6y1
QR3	QR13	QB3	Q3	K3	KB3	KK13	KR3
7y0	7y10	7y0	70	7y	7y1	7y1K	7y1
QR2	QR12	QB2	Q2	K2	KB2	KK12	KR2
8y0	8y10	8y0	80	8y	8y1	8y1K	8y1
QRsq	QR1sq	QBsq	Qsq	Ksq	KBsq	KK1sq	KRsq

WHITE

In chess notation the act of capturing is indicated with an x. Thus P x P means Pawn takes Pawn. P—K 4 means Pawn to *King's* 4th square, etc.

The Fool's Mate is given on page 16 in chess notation:

FOOL'S MATE

WHITE

1 P—K Kt 4

2 P—K B 4

BLACK

P—K 4

Q—R 5, checkmate.

HERE IS THE SCHOLAR'S MATE

WHITE

1 P—K 4

2 B—Q B 4

3 Q—R 5

4 Q × B P, checkmate.

BLACK

P—K 4

B—Q B 4

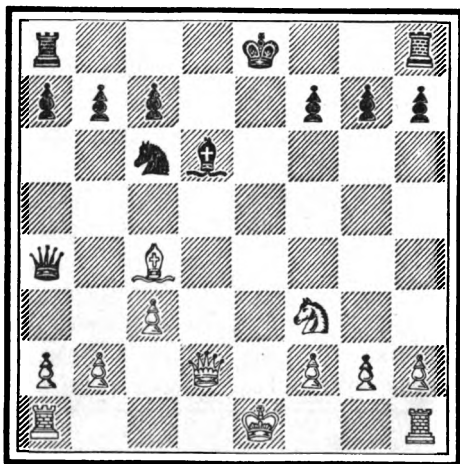
P—Q 3

CASTLING

Castling is a movement which may be made once in the course of a game by either side. Castling on the

DIAGRAM F

BLACK



WHITE

King's side of the board consists of placing the King on his K Kt square and the King's Rook on the K B square in the one operation. It is also possible to castle on the

Queen's side of the board by moving the King to the Q B square and the Queen's Rook to Q square.

In castling, the King must be touched first. You are not permitted, however, to castle out of check, nor into check, and only when the squares between the King and Rook are unoccupied and not attacked by the pieces of your adversary. (See diagram F.)

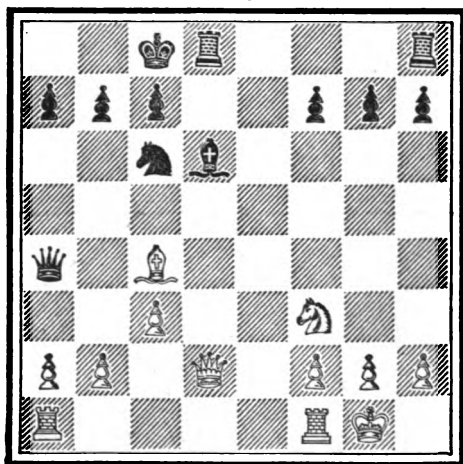
In the above position if it were White's move he could castle on the King's side of the board, but not on the Queen's side, because the White King cannot cross Queen's square, which is attacked by the hostile Queen.

On the other hand, Black having the move, may castle on either side.

The following diagram shows the Kings safely castled, Black on the Queen's side, White on the King's wing:

DIAGRAM G

BLACK



WHITE

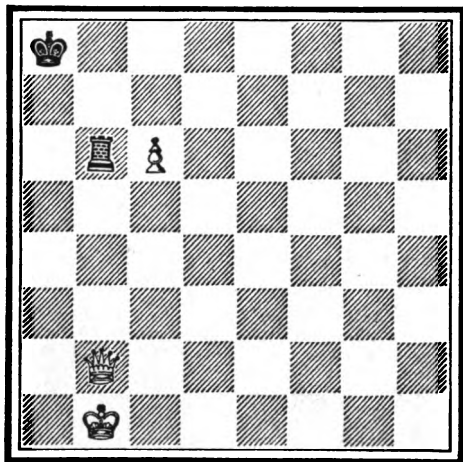
STALEMATE

When you cannot move any of your pieces, nor your King without moving into check, your King is stalemated and the game is drawn.

It often happens that a player purposely gives up one or more of his pieces to force the adversary to stalemate him; thus securing a draw in an encounter which would otherwise prove a loss. The diagram shows how a stalemate position may be brought about to advantage:

DIAGRAM H

BLACK



WHITE

White to play.

In the above position Black was apparently at a decided disadvantage, but he played R—Kt 3 and drew the game as follows: R—Kt 3; Q × R, and the Black King is stalemated.

COUNTING 50 MOVES

If your opponent persists in repeatedly giving check, or in making the same line of play, you can demand that the game shall be limited to 50 moves on each side, and if within that limit neither side wins, the game is drawn. When you have a lone King remaining on the board, you may insist on counting from that time, and after 50 moves claim a draw. This also applies when you have a King and Queen; a King and Rook; a King and Bishop, or a King and Knight, against a superior or an equal force.

THE AMERICAN CHESS CODE

Nor since 1897, in which year the Manhattan Chess Club copyrighted "The American Chess Code" (identical with "The British Chess Code" of the same year), has any serious attempt been made to amend those laws, which, although adopted by a considerable portion of the clubs and associations in the United States and Canada, nevertheless did not obtain universal vogue on this side of the water. A few flaws here and there were found in due course, pointed out and commented upon, quite in accordance with the intentions of the committee of the Manhattan Chess Club, the members of which prepared the code for American circulation.

It has now finally come to pass that another work of revision has been undertaken in England, the labor falling for the most part upon the shoulders of W. Moffatt, of Stroud, in Gloucestershire, who, however, for that purpose kept himself in close communion with the minds of the leading chess authorities of the British Isles, whose high standing and earnestness of purpose were a sufficient guarantee of the results arrived at after the most patient attention paid to forms of construction and phraseology.

There is no desire to place upon this new draft the stamp of finality any more than this was the wish of the Manhattan Chess Club's committee twenty years ago, but rather it is submitted with due diffidence for the approval, or criticism, of the American chess clubs and players, with a view to its ultimate adoption and to the end that the day of the universal code of chess laws may by so much be brought the nearer.

LAWS FOR REGULATION OF GAMES PLAYED OVER THE BOARD

From these laws the King-move penalty is omitted because (1) illegal moves in games of any importance are now of rare occurrence and certainly not intentional; (2)

the King-move penalty, involving possibly the loss of the game, is too severe; (3) where there is a time limit the loss of time in making an illegal move, retracting the same and substituting a legal move is sufficient punishment; (4) the King-move penalty may destroy the sequence of play, and (5) in European countries this penalty has been abolished for some years.

1. *Right to First Move.*

In the absence of agreement to a different effect,

(a) The player of the White men makes the first move in the game; and

(b) In a series of games between the same two players, at one sitting or in one match, no two consecutive games are begun by the same player.

2. *Error as to Board or Men.*

(a) If the board is improperly placed, the player whose turn it is to play may require that the misplacement be rectified, but the rectifying must be accomplished by so shifting the men as to preserve the position.

(b) If there has been an initial error as to the men placed on the board, or as to the square on which some man was placed, and the error has not been rectified and the game is still not finished by resignation or otherwise, the player whose turn it is to play may require that the game be annulled.

3. *Adjustment.*

A player, in his own turn to play, may adjust any man, White or Black, provided that before touching the man he gives notice of his intention to adjust it.

4. *Touching Men.*

[Touching accidentally, touching in the removal of a man accidentally placed on the board, touching in the replacement of a man which has accidentally been displaced from a square or knocked off the board or overturned—or which, by mistake, has been removed from the board otherwise than, but as if, in making a move—and touching in the fulfilment of any requirement made under this

code, are excluded. It is understood that no penalty attaches to the touching of a man which is not on the board and which the player does not, in the same turn to play, place on the board.]

(a) If a player, in his own turn to play, touches a man which he can legally move (or take) and does not move (or take) this man, but moves otherwise, his opponent, before touching a man, may require him to retract the move so made and to move (or take) the aforesaid man.

(b) If a player, in his own turn to play, touches his King and also a Rook with which he can legally castle, and does not castle with this Rook, but moves otherwise, his opponent, before touching a man, may require him to retract the move so made and to castle with the aforesaid Rook.

(c) If a player, in castling, moves and quits the Rook before touching his King, his opponent, before touching a man, may require that the move made with the Rook be treated as a complete move.

(d) If a player, in his opponent's turn to play, touches a man, he may be treated, when next it is his own turn to play and if that man is then on the board, as if he had touched it in his own turn.

5. *Illegal Moves.*

If a player, in his own turn to play, makes an illegal move, he must retract this move and may be treated as having touched whatever man or men he touched in making it.

6. *Games Treated as Drawn.*

(a) A game in which checkmate has not taken place may, by agreement between the players, be treated as drawn.

(b) A game in which stalemate has taken place is treated as drawn.

(c) A game is treated as drawn if the player whose turn it is to play claims, before touching a man, that the game be treated as drawn and proves

That the last fifty moves on each side have been made without a capture of a man and without a move of a Pawn; or

That the existing position existed in the game and at the commencement of his turn to play not less than twice before the present turn; or

That, should the game continue, he can subject the adverse King to an endless series of checks.

7. Games Forfeited or Resigned.

A player forfeits the game

(a) If he wilfully upsets the man or wilfully falsifies the position by removing or adding any man;

(b) If, without the consent of his opponent, he uses for the conduct of the game a second board and men;

(c) If, without the consent of his opponent, he refers for the conduct of the game to anything printed or written that treats of chess;

(d) If, without the consent of his opponent, he requests assistance in the conduct of the game;

(e) If he refuses to comply with a legal requirement made by his opponent;

(f) If he refuses to abide by the laws of the game:

Provided in any case that the opponent specifies the offense committed, and claims, on the ground of this offense, that the game be forfeited; provided also that the opponent, after knowledge of the offense, has completed no move in the game.

A game which a player has forfeited or resigned is treated as if his opponent had won it.

DEFINITIONS AND FUNDAMENTAL LAWS

1. The Chessboard and Its Position.

(a) The "chessboard" is a square divided into sixty-four equal squares, of which thirty-two are colored light and thirty-two dark, and no two having a side in common are of the same color. The light squares are called "white" and the dark squares "black."

(b) In a game between two players the chessboard—assuming that the players are on opposite sides of it and are facing each other—is properly placed when each player has a white square at his right-hand corner of the board.

2. *File, Rank and Diagonal.*

The chessboard being placed between the players, a continuous line of squares which crosses the board and is at right angles to each player's side of the board is called a "file," and a continuous line of squares which crosses the board and is at right angles to the other two sides of the board is called a "rank."

A "diagonal" is a continuous line of squares which crosses the board and has no two squares of the same rank or file.

3. *Names of the Ranks.*

The rank nearest to a player is called his "first" rank, the rank next to his first rank is called his "second" rank, and so on to the "eighth" rank. Thus the first rank of one player is the eighth of the other, the second rank of one player is the seventh rank of the other, and so on.

4. *The Chessmen.*

(a) There are sixteen "chessmen" for each player, namely, eight "pieces" and eight "Pawns." One player's chessmen are of a light color and his opponent's are of a dark color. The one color is called "white" and the other "black."

(b) The eight pieces for each player are one "King," one "Queen," two "Rooks," two "Bishops" and two "Knights."

(c) The word "man" is used as a general name for any piece or Pawn.

(d) Throughout the game the white men belong to the same player and the black men to his opponent.

5. *Man Standing on a Square. Adjustment.*

(a) A man stands on a square if the center of the man's base is on some point within the boundary of the square.

(b) To "adjust" a man—already standing on a square but not having the center of its base on the center of the square—is to place the man so that the center of its base is nearer to, or on, the center of the square.

6. *Initial Position.*

Before the commencement of an ordinary game the white pieces are placed one on each square of the first rank of the player of the white men, and in the following order, from this player's left to his right: Rook, Knight, Bishop, Queen, King, Bishop, Knight, Rook; and the black pieces are placed one on each square of the first rank of the player of the black men, and in the same order, from this player's right to his left. For each player his Pawns are placed one on each square of his second rank. The thirty-two men, thus placed, constitute in an ordinary game the "initial position."

7. *Names of the Rooks, Bishops and Knights.*

Of a player's Rooks, Bishops and Knights the Rook, Bishop and Knight which in the initial position of an ordinary game stand nearer to his King are called his "King's Rook," "King's Bishop" and "King's Knight"; and the Rook, Bishop and Knight which stand nearer to his Queen are called his "Queen's Rook," "Queen's Bishop" and "Queen's Knight."

8. *Names of the Files.*

The file on which the initial position in an ordinary game each player's Queen's Rook stands is called the "Queen's Rook's" file, the next file is called the "Queen's Knight's" file, and so on to the "King's Rook's" file.

9. *Names of the Squares.*

Each square of a player's first rank is named for him as the square (or the "first" square) of the piece which stands on it in the initial position in an ordinary game, and each remaining square of the file of this piece is named for the player as the piece's "second," "third," "fourth," "fifth," "sixth," "seventh" or "eighth" square, according to rank. Thus the King's square (or King's first square) of one player is the King's eighth square of the other player; the King's second square of one is the King's seventh square of the other, and so on.

10. *Names of the Pawns.*

Each Pawn is named as belonging to the piece (of the same color) on the file of which it is standing. When a player has on a file more Pawns than one, they are distinguished by the words "first," "second," etc., the Pawn farthest from the player's first rank being the first.

11. *Commanded Square.*

A square is commanded by:

A King, when that square is adjacent to the square on which the King is standing;

A Queen, when that square and the square on which the Queen is standing are of the same rank or file or diagonal and there is no man standing directly between the two squares;

A Rook, when that square and the square on which the Rook is standing are of the same rank or file and there is no man standing directly between the two squares;

A Bishop, when that square and the square on which the Bishop is standing are of the same diagonal and there is no man standing directly between the two squares;

A Knight, when that square and the square on which the Knight is standing are as near to each other as, without being of the same rank or file or diagonal, it is possible for two squares to be;

A Pawn, when that square and the square on which the Pawn is standing are adjacent squares of the same diagonal, the square on which the Pawn is standing being the nearer to the first rank of the Pawn's player.

12. *Check.*

A player's King is in check when an adverse man commands the square on which this King is standing.

13. *A Move, Legal Move, Illegal Move.*

(a) Apart from castling, taking a Pawn in passing, and promoting a Pawn (which are hereinafter described) a player "moves" (or "makes a move") when he removes a man from the square on which it is standing and places it on another square, removing from the board the man (if any) standing on that other square.

(b) When a player transfers a man from one square to another the man may be said to "move."

(c) A "legal" move is a move made in accordance with the laws of chess. An "illegal" move is a move not made in accordance with the laws of chess.

14. *Order of Moving. Reply (or Reply-move). First Player and Second Player.*

(a) In the absence of agreement to a different effect, the players move alternately throughout the game, each making one move in his turn to play.

(b) A player's move, made in his turn to play, is a "reply" (or "reply-move") to the preceding move (if any) made by his opponent.

(c) The player who makes the first move in the game is called the "first" player. His opponent is called the "second" player.

15. *Moves of the Men.*

[It is understood that when, in this law, a square is spoken of as "occupied" (or "unoccupied"), the word "occupied" (or "unoccupied") has reference to the state of the square at the commencement of the turn to play. Also that a player's second rank is a higher rank than his first rank, his third a higher rank than his second, and so on.]

(a) Subject to the conditions that a player may not make a move except in his turn to play, and may not transfer from one square to another a man of his opponent's, and may not transfer a man of his own from the square on which it is standing to a square occupied by a man of his own, and may not place or leave his own King in check;

A piece can move from the square on which it is standing to any square that it commands; and

A Pawn can move, without changing file, from the rank on which it is standing to the square, if unoccupied, of its player's next higher rank, or, at its first move in the game, to the square, if unoccupied, of its player's fourth rank, provided that the file's third rank square (which the Pawn in this case is said to "pass over") is also unoccupied. A Pawn can move from the square on which it is standing to

a square which it commands, if this square is occupied by an adverse man, or, at the preceding move, was passed over by an adverse Pawn.

(b) When a piece or Pawn moves to a square which it commands and which is occupied by an adverse man, the adverse man is removed from the board and has been "taken" (or "captured"). When a player takes (or captures), the man of his own thus moved may be said to "take" or "capture."

(c) When a Pawn moves to a square which it commands and which at the preceding move was passed over by an adverse Pawn, the adverse Pawn is removed from the board and has been "taken (or captured) in passing." The player of the first mentioned Pawn has thus made a move with capture.

(d) When a player advances a Pawn to a square of his eighth rank, he must, in the same turn to play, either substitute for the Pawn a piece of its own color, namely, Queen or Rook or Bishop or Knight, placing the piece on the square attained by the Pawn, or name the Pawn (without removing it from the board) as a Queen or Rook or Bishop or Knight. The Pawn thus succeeded by a piece or named as a piece has been "promoted" and its player has made a move including the "promotion" of a Pawn.

(e) When (it being understood that a player may not place or leave his King in check) certain conditions are fulfilled, a player, in his turn to play, may move his King and a Rook in one and the same move. This move is called "castling." The conditions are: (1) Neither the King nor the Rook has moved in the game; (2) the King is not in check; (3) of the squares directly between the King's square and the Rook's square none is occupied and that which is next to the King's square is not commanded by an adverse man.

In castling, the King moves to King's Knight's square and the King's Rook to King's Bishop's square (this move is called "castling with King's Rook" or "castling on King's side") or the King moves to Queen's Bishop's square and the Queen's Rook to Queen's square (this move is called "castling with Queen's Rook" or "castling on Queen's side").

16. *Game Played Over the Board.*

A game played "over the board" is a game in which the moves of each side are made under the immediate observation of the opposing side.

17. *Complete Move.*

When a game is played over the board,

A move consisting in the transfer of a man from one square to another square (without or with a capture) is "complete" when the player has quitted the transferred man and has removed from the board the captured man (if any); and

A move consisting in advancing a Pawn to the eighth rank (without or with a capture) and promoting the Pawn is complete when the player has removed the Pawn from the board and placed in its stead a piece on the board and quitted this piece (or, without removing the Pawn from the board, has quitted the Pawn and has named it as a piece), and has removed from the board the captured man (if any); and

Castling is complete when the player has quitted both the King and the Rook.

An illegal move may be complete.

18. *Complete Turn to Play.*

A turn to play is complete when a player has made in it a legal move.

19. *Record of a Move.*

A "record" of a move is an expression of the move in writing or in print.

20. *Sealed Move. Complete Sealed Move.*

(a) When, at the adjournment of a game played over the board, the player whose turn it is to play, instead of making his move under the immediate observation of his opponent, makes a record of his move, which record, until the resumption of play, is not to be disclosed to anyone and is to be accessible to neither player, the move thus recorded is called a "sealed" move.

(b) A sealed move is complete when the record of it has passed out of the player's possession.

21. Checkmate.

(a) When the King of the player whose turn it is to play is in check and no legal move is possible, "checkmate" (or "mate") has taken place and the player (or his King) is "checkmated" (or "mated").

(b) The player who by a legal move has checkmated his opponent has won the game.

22. Stalemate.

When the King of the player whose turn it is to play is not in check and no legal move is possible, "stalemate" has taken place and the player (or his King) is "stalemated."

23. Drawn Game.

A game which, whatever legal moves are made, cannot be won, is called a "drawn" game.

24. Position. Identical Positions.

(a) At the commencement of a turn to play, the men on the board as they then stand, constitute the "position."

(b) For the purpose of this code, two positions are identical if the total number of men in the one position is the same as the total number of men in the other, and also for every man in the one position there is in the other a man of the same color and name standing on the same square, it being understood that two squares are the same if for the player of the white men they have the same name and that, for the purpose of this law, the names of men are simply King, Queen, Rook, Bishop, Knight and Pawn.

[Thus merely making White's King's Rook and Queen's Rook exchange the squares on which they are standing does not alter a position.]

25. Game Played by Correspondence.

A game played "by correspondence" is a game in which the moves of neither side are made under the immediate

observation of the opposing side, but each move of each side is made known to the opposing side by means of a record.

26. *Games Played by Consultation.*

A game played "by consultation" is a game in which at least one side consists of two or more players sharing the responsibility for each move of the side.

27. *Game at Odds.*

A game "at odds" is a game before the commencement of which some advantage is conceded by one side to the other.

[For example, if A, about to play with B, undertakes to play without his Queen's Rook if B will play without his Queen's Knight, A offers B the odds of the difference in value between a Rook and a Knight.]

28. *Blindfold Game.*

A "blindfold" game is a game in which at least one side plays without sight of the chessmen.

THE OPENING MOVES

AFTER having mastered the moves, the next step is to acquire a good general knowledge of the correct methods of opening the game. There are a number of openings which every student of chess should memorize, whether or not you understand why these opening moves are considered best. The essential thing is to form the habit of making the good moves from the start of your chess career. Get the good-move habit and you will be surprised to see how readily you become accustomed to sound movements. The leading openings follow:

RUY LOPEZ

✓	WHITE	BLACK
	1 P—K 4	P—K 4
	2 Kt—K B 3	Kt—Q B 3
	3 B—Q Kt 5	Kt—B 3
	4 P—Q 3	P—Q 3
	5 P—B 3	B—K 2

FOUR KNIGHTS' GAME

✓	WHITE	BLACK
	1 P—K 4	P—K 4
	2 Kt—K B 3	Kt—Q B 3
	3 Kt—B 3	Kt—B 3
	4 B—Kt 5	B—Kt 5
	5 Castles	Castles
	6 P—Q 3	P—Q 3

TWO KNIGHTS' DEFENCE

	WHITE	BLACK
	1 P—K 4	P—K 4
	2 Kt—K B 3	Kt—Q B 3
	3 B—B 4	Kt—B 3
	4 P—Q 4	P × P

THE CENTRE GAMBIT

WHITE	BLACK
1 P—K 4	P—K 4
2 P—Q 4	P × P
3 Q × P	Kt—Q B 3
4 Q—K 3	Kt—B 3
5 B—Q 2	P—K Kt 3
6 Kt—Q B 3	B—Kt 2

THE KING'S GAMBIT

WHITE	BLACK
1 P—K 4	P—K 4
2 P—K B 4	P × P
3 Kt—K B 3	P—K Kt 4

GIUOCO PIANO

WHITE	BLACK
1 P—K 4	P—K 4
2 Kt—K B 3	Kt—Q B 3
3 B—B 4	B—B 4
4 P—B 3	Kt—B 3
5 P—Q 4	P × P
6 P × P	B—Kt 5 ch

SCOTCH OPENING

WHITE	BLACK
1 P—K 4	P—K 4
2 Kt—K B 3	Kt—Q B 3
3 P—Q 4	P × P
4 B—B 4	B—B 4

PETROFF DEFENCE

WHITE	BLACK
1 P—K 4	P—K 4
2 Kt—K B 3	Kt—K B 3
3 Kt × P	P—Q 3
4 Kt—K B 3	Kt × P
5 P—Q 4	P—Q 4
6 B—Q 3	B—K 2

QUEEN'S GAMBIT DECLINED

✓

WHITE	BLACK
1 P—Q 4	P—Q 4
2 P—Q B 4	P—K 3
3 Kt—Q B 3	Kt—K B 3
4 B—Kt 5	B—K 2

QUEEN'S PAWN OPENING

WHITE	BLACK
1 P—Q 4	P—Q 4
2 P—K 3	P—K 3
3 Kt—K B 3	Q Kt—Q 2

ENGLISH OPENING

WHITE	BLACK
1 P—Q B 4	P—Q Kt 3
2 P—Q 4	B—Kt 2
3 Kt—Q B 3	P—K 3
4 P—K 4	B—Kt 5
5 B—Q 3	P—K B 4
6 Q—K 2	Kt—K B 3

CARO-KANN DEFENCE

WHITE	BLACK
1 P—K 4	P—Q B 3
2 P—Q 4	P—Q 4
3 P—K B 3	P × P
4 P × P	P—K 4
5 Kt—K B 3	P × P
6 B—Q B 4	Q—K 2

FRENCH DEFENCE

WHITE	BLACK
1 P—K 4	P—K 3
2 P—Q 4	P—Q 4
3 Kt—Q B 3	Kt—K B 3
4 B—K Kt 5	B—K 2
5 B × Kt	B × B

MUZIO GAMBIT

WHITE	BLACK
1 P—K 4	P—K 4
2 P—K B 4	P × P
3 Kt—K B 3	P—K Kt 4
4 B—B 4	P—Kt 5
5 Castles	P × Kt
6 Q × P	Q—B 3

EVANS' GAMBIT DECLINED

WHITE	BLACK
1 P—K 4	P—K 4
2 Kt—K B 3	Kt—Q B 3
3 B—B 4	B—B 4
4 P—Q Kt 4	B—Kt 3

PONZIANI OPENING

WHITE	BLACK
1 P—K 4	P—K 4
2 Kt—K B 3	Kt—Q B 3
3 P—Q B 3	Kt—B 3
4 P—Q 4	Kt × K P
5 P—Q 5	Kt—Kt sq.

KING'S BISHOP'S OPENING

WHITE	BLACK
1 P—K 4	P—K 4
2 B—B 4	Kt—K B 3
3 Kt—Q B 3	Kt—B 3
4 P—Q 3	B—Kt 5
5 B—K Kt 5	P—Q 3

SALVIO GAMBIT

WHITE	BLACK
1 P—K 4	P—K 4
2 P—K B 4	P × P
3 Kt—K B 3	P—K Kt 4
4 B—B 4	P—Kt 5

ALLGAIER GAMBIT

WHITE	BLACK
1 P—K 4	P—K 4
2 P—K B 4	P × P
3 Kt—K B 3	P—K Kt 4
4 P—K R 4	P—Kt 5
5 Kt—Kt 5	P—K R 3
6 Kt × B P	K × Kt

KIESERITZKY GAMBIT

WHITE	BLACK
1 P—K 4	P—K 4
2 P—K B 4	P × P
3 Kt—K B 3	P—K Kt 4
4 P—K R 4	P—Kt 5
5 Kt—K 5	K Kt—B 3
6 B—B 4	P—Q 4
7 P × P	B—Q 3
8 Castles	B × Kt (The Rice Gambit.)
9 R—K sq	Q—K 2
10 P—B 3	P—Kt 6

KING'S GAMBIT DECLINED

WHITE	BLACK
1 P—K 4	P—K 4
2 P—K B 4	P—Q 4
3 P × Q P	P—K 5
4 P—Q 3	Kt—K B 3
5 P × P	Kt × P

VIENNA OPENING

WHITE	BLACK
1 P—K 4	P—K 4
2 Kt—Q B 3	Kt—Q B 3
3 P—K B 4	P × P
4 Kt—B 3	K Kt—K 2

CENTRE COUNTRÉ GAMBIT

WHITE	BLACK
1 P—K 4	P—Q 4
2 P × P	Q × P
3 Kt—Q B 3	Q—Q sq
4 P—Q 4	Kt—K B 3
5 B—Q B 4	B—Kt 5

SICILIAN DEFENCE

WHITE	BLACK
1 P—K 4	P—Q B 4
2 Kt—K B 3	Kt—Q B 3
3 P—Q 4	P × P
4 Kt × P	Kt—B 3

EVANS' GAMBIT

WHITE	BLACK
1 P—K 4	P—K 4
2 Kt—K B 3	Kt—Q B 3
3 B—B 4	B—B 4
4 P—Q Kt 4	B × Kt P

QUEEN'S GAMBIT

WHITE	BLACK
1 P—Q 4	P—Q 4
2 P—Q B 4	P × P
3 Kt—K B 3	Kt—K B 3
4 P—K 3	P—K 3

ZUKERTORT'S OPENING

WHITE	BLACK
1 Kt—K B 3	P—Q 4
2 P—Q 4	P—K 3
3 P—K 3	Kt—K B 3
4 B—Q 3	P—Q Kt 3
5 P—B 3	B—Kt 2

SELECTED OPENINGS

The following openings have been selected as being especially suitable to the needs of the student. All questionable lines of play are avoided; only the standard moves are given.

GIUOCO PIANO

WHITE	BLACK
1 P—K 4	P—K 4
2 Kt—K B 3	Kt—Q B 3
3 B—B 4	B—B 4
4 P—Q B 3	Kt—B 3
5 P—Q 4	P × P
6 P × P	B—Kt 5, ch.
7 Kt—B 3	Kt × K P
8 Castles	B × Kt
9 P—Q 5	

Blackburne, the English master, advises the student to study the Scotch opening in order to improve his play, as this opening abounds in real chess:

SCOTCH OPENING

WHITE	BLACK
1 P—K 4	P—K 4
2 Kt—K B 3	Kt—Q B 3
3 P—Q 4	P × P
There is nothing better for Black than to take.	
4 B—B 4	Kt—B 3
5 Castles	B—B 4

Instead of 5 B—B 4, Black may play Kt × P with a good game.

CENTRE GAMBIT

WHITE	BLACK
1 P—K 4	P—K 4
2 P—Q 4	P × P
3 Q × P	Kt—Q B 3
4 Q—K 3	Kt—B 3
5 P—K 5	Kt—Kt 5
6 Q—K 4	P—Q 4
7 P × P, e. p.	B—K 3
8 P × P	Q—Q 8, ch.
9 K × Q	Kt × P, ch.

DANISH GAMBIT

WHITE

- 1 P—K 4
- 2 P—Q 4
- 3 P—Q B 3

It is not wise for Black to take the Bishop's Pawn.

- 4 K P × P

This simple method of avoiding complications appears to equalize the game.

BLACK

- P—K 4
- P × P
- P—Q 4

- Kt—K B 3

RUY LOPEZ OPENING

WHITE

- 1 P—K 4
- 2 Kt—K B 3
- 3 B—Kt 5
- 4 Castles
- 5 P—Q 4
- 6 Q—K 2
- 7 B × Kt
- 8 P × P
- 9 R—K sq.
- 10 Kt—Q B 3
- 11 Kt—Q 4
- 12 B—K 3
- 13 B × Kt
- 14 B—K 3
- 15 P × P, e. p.
- 16 Kt—K 4
- 17 Kt × B
- 18 R—Q sq.
- 19 P—Q B 4
- 20 P—B 3

BLACK

- P—K 4
- Kt—Q B 3
- Kt—B 3
- Kt × P
- B—K 2
- Kt—Q 3
- Kt P × B
- Kt—Kt 2
- Castles
- Kt—B 4
- Kt—K 3
- Kt × Kt
- P—Q B 4
- P—Q 4
- B × P
- B—Kt 2
- P × Kt
- Q—B 3
- R—K sq.
- Q—Kt 3

QUEEN'S GAMBIT DECLINED

WHITE

- 1 P—Q 4
- 2 P—Q B 4
- 3 Kt—Q B 3
- 4 B—Kt 5
- 5 Kt—B 3
- 6 P—K 3

BLACK

- P—Q 4
- P—K 3
- Kt—K B 3
- B—K 2
- Castles
- P—Q Kt 3

FRENCH DEFENCE

WHITE	BLACK
1 P—K 4	P—K 3
2 P—Q 4	P—Q 4
3 Kt—Q B 3	Kt—K B 3
4 B—K Kt 5	B—K 2
5 P—K 5	K Kt—Q 2
6 B × B	Q × B
7 Kt—Kt 5	Q—Q sq
8 P—Q B 3	P—Q R 3
9 Kt—Q R 3	P—Q B 4

SICILIAN DEFENCE

WHITE	BLACK
1 P—K 4	P—Q B 4
2 Kt—K B 3	Kt—Q B 3
3 P—Q 4	P × P
4 Kt × P	P—K Kt 3
5 Kt × Kt	Kt P × Kt
6 Q—Q 4	P—B 3

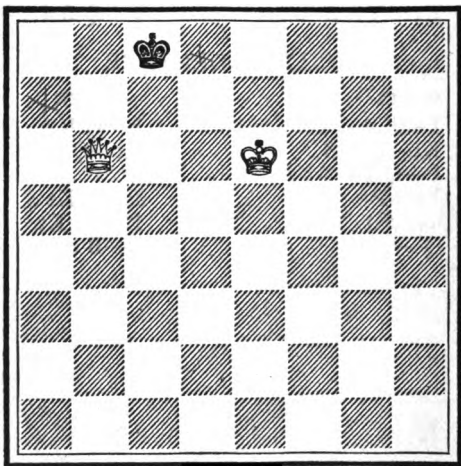
THE END-GAME

THE simplest form of a checkmate is the King and Queen against King. Mate can be forced in a few moves by shutting off, or confining, the hostile King with your Queen, and bringing up your King to support your Queen. Care should be taken to guard against stalemate, however.

The diagram shows a position wherein White brings about a checkmate in two moves:

DIAGRAM I

BLACK



WHITE

White to play and mate in two moves.

In the above position the student will note that the Black King cannot move, and if it were not White's play the Black King would be stalemated. White having the move, however, mates in two moves, as follows: Q—R 7, K—Q sq.; Q—Q 7 mate.

KING AND ROOK AGAINST KING

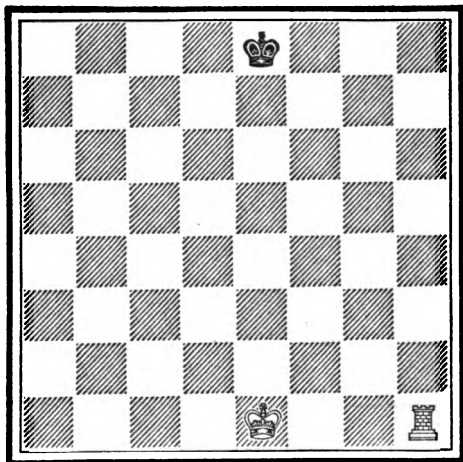
In forcing a checkmate with the King and Rook, the first rule to observe is to confine the adverse King to as

few squares as possible. Do not waste your time in giving useless checks.

The appended diagram gives a situation where White with his first move confines the Black King to the upper eight squares, and then brings up his King until it is placed in a position to permit the Rook to mate:

DIAGRAM J

BLACK



WHITE

White to play.

Here is the method of forcing mate from the position in Diagram J:

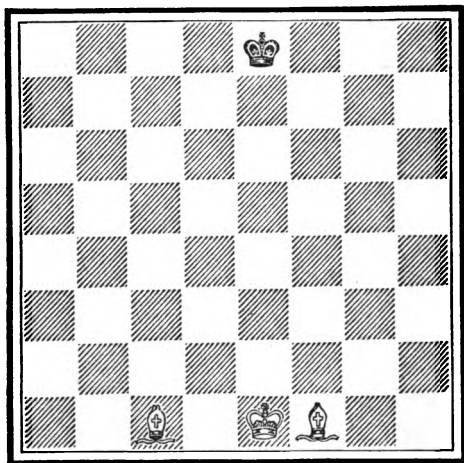
- | WHITE | BLACK |
|------------------------|------------|
| 1 R—K R 7 | K—K B sq. |
| 2 K—K 2 | K—K Kt sq. |
| 3 R—Q R 7 | K—K B sq. |
| 4 K—K 3 | K—K sq. |
| 5 K—K 4 | K—Q sq. |
| 6 K—Q 5 | K—Q B sq. |
| 7 K—Q 6 | K—Q Kt sq. |
| 8 R—Q B 7 | K—Q R sq. |
| 9 K—Q B 6 | K—Q Kt sq. |
| 10 K—Q Kt 6 | K—Q R sq. |
| 11 R—Q B 8, checkmate. | |

KING AND TWO BISHOPS AGAINST KING

Diagram K shows the White King and two Bishops remaining to give checkmate to the Black King:

DIAGRAM K

BLACK



WHITE

White to play.

The task is accomplished as follows:

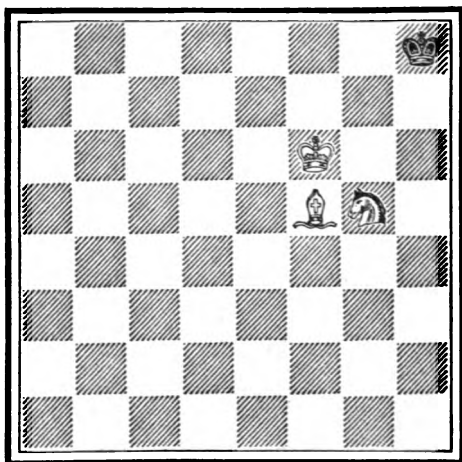
WHITE	BLACK
1 B—K R 3	K—Q sq.
2 B—K B 4	K—K 2
3 K—K 2	K—K B 3
4 K—K B 3	K—K 2
5 K B—K B 5	K—K B 3
6 K—K Kt 4	K—K 2
7 K—Kt 5	K—Q sq.
8 K—B 6	K—K sq.
9 Q B—Q B 7	K—B sq.
10 K B—Q 7	K—Kt sq.
11 K—Kt 6	K—B sq.
12 Q B—Q 6, ch.	K—Kt sq.
13 K B—K 6, ch.	K—R sq.
14 Q B—K 5, checkmate.	

KING, BISHOP, AND KNIGHT AGAINST KING

To checkmate with a King, Bishop, and Knight is a very difficult task. Diagram L, with the solution appended, illustrates this most difficult ending:

DIAGRAM L

BLACK



WHITE

White to play.

WHITE

- 1 Kt—B 7, ch.
- 2 B—K 4
- 3 B—K R 7
- 4 Kt—K 5
- 5 Kt—Q 7, ch.
- 6 K—K 6
- 7 K—Q 6
- 8 B—Kt 6, ch.
- 9 Kt—Q B 5
- 10 B—B 7
- 11 Kt—Kt 7, ch.
- 12 K—Q B 6
- 13 K—Q Kt 6
- 14 B—K 6, ch.
- 15 Kt—Q B 5

BLACK

- K—Kt sq.
- K—B sq.
- K—K sq.
- K—B sq.
- K—K sq.
- K—Q sq.
- K—K sq.
- K—Q sq.
- K—Q B sq.
- K—Q sq.
- K—Q B sq.
- K—Q Kt. sq.
- K—Q B sq.
- K—Q Kt sq.
- K—Q R sq.

Now we have succeeded in driving the Black King to a square which may be attacked by your Bishop. This must be accomplished before checkmate can be effected.

16 B—Q 7

17 Kt—R 6, ch.

18 B—B 6, checkmate.

K—Q Kt sq.

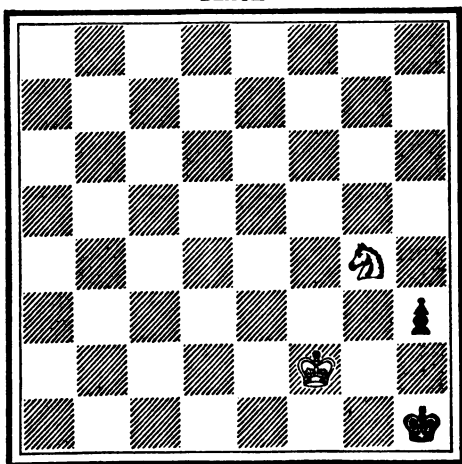
K—Q R sq.

KING AND TWO KNIGHTS AGAINST KING

It is not possible to checkmate with a King and two Knights against the lone King. If, however, the King of your adversary is accompanied by a Pawn it is not only possible to checkmate with the two Knights, but in some positions one Knight together with your King is all that is necessary. See diagram:

DIAGRAM M

BLACK



WHITE

White to play.

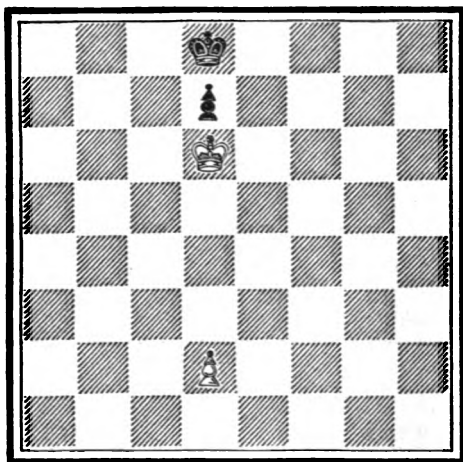
Here White is greatly assisted by the Black Pawn on the Rook's file, and mates in two moves by K—B sq., P—R 7; Kt—B 2, mate.

KING AND PAWNS AGAINST KING AND PAWNS

Pawn endings occur more frequently in chess than any of the preceding studies. They should be handled with great care, since an opportunity to correct a mistake in a line of play adopted is seldom offered, because the Pawns, like single pieces in checkers, cannot move backward. Some instructive Pawn positions follow:

DIAGRAM N

BLACK



WHITE

White to play.

WHITE

- 1 P—Q 4
- 2 K—K 7
- 3 K—K 6
- 4 K × P

Drawn.

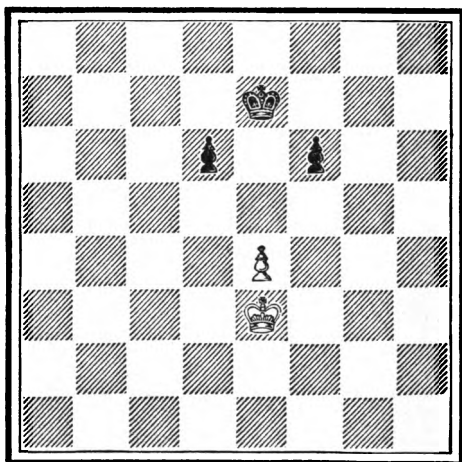
BLACK

- K—B sq.
 P—Q 4 (best)
 K—Q sq.
 K—Q 2

The following lesson in the Pawn Endings shows **Black** to have one Pawn more than **White**, yet **Black**, with the more, cannot do better than draw:

DIAGRAM O

BLACK



WHITE

Black to play.

WHITE

- 1
- 2 K—Q 4
- 3 K—Q 5
- 4 K—Q B 4
- 5 K—Q 4

BLACK

- K—K 3
- K—Q 2
- K—K 2
- K—K 3
- Drawn.

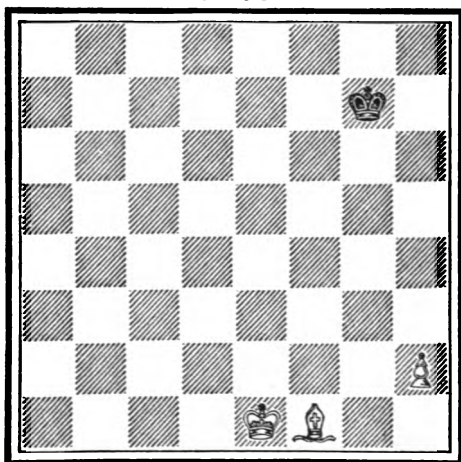
KING, BISHOP, AND PAWN AGAINST KING

A curious situation, in which **White**, in spite of the fact that he has a Bishop and Pawn more than **Black**, cannot do more than draw, is appended:

Here all that Black has to do is to move on the squares K Kt, K R, and K R 2, according to White's play. The White Bishop, being of the reverse color of the square

DIAGRAM P

BLACK



WHITE

White to play.

K R 8, cannot force the Black King out to permit the queening of the Pawn, and the best White can do is to draw by stalemating the hostile King, or give up the Pawn.

SOME RULES TO FOLLOW

GENERALLY ACCEPTED RULES

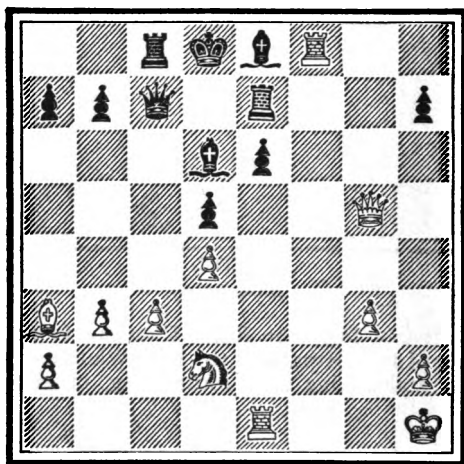
Avoid giving useless checks.

It is usually bad play to bring out your **King** in the early stages of the game, for by so doing it is exposed to the attack of your adversary.

It is commonly good play to prevent your opponent from castling.

Bring your Rooks into play as early as possible, and with them take possession of the open files.

The appended diagram shows the great strength of the



Rook when placed on the open file. It is clear that when the Rook is stationed on its original square it has very little scope, but once it is placed where it commands a file the strength of your game increases. Hence, it is always good play to take possession of the open file with your Rook.

A Rook on the seventh file is, as a rule, well posted.

Do not block your Bishops by moving the King's Pawn or the Queen's Pawn one square before these pieces have been developed.

It is a good general rule not to move your Knights on the Rook's files, for by so doing their strength is greatly curtailed.

Do not allow a Knight to attack your King and an unprotected piece at the same time, as the latter would be lost.

Doubled Pawns are usually not to be desired.

Always try to secure a Passed Pawn.

Exchange pieces when the attack bears heavily upon you.

Cultivate a system of development. Bring out your pieces where they will have the greatest freedom of movement.

When the adverse King is castled on the King's side and your opponent's Queen's Bishop is off the board, it is a strong move to post a Knight on your King's Bishop's fifth square.

Capturing the Queen's Knight's Pawn with your Queen usually leads to trouble instead of profit. Best avoid taking it if offered.

When in doubt, move the King.

Avoid taking a Rook's Pawn when the Bishop's and Knight's Pawns are in a position to shut in your Bishop. This often leads to the loss of the Bishop.

It is usually bad play to place your Queen in line with your King, where you are always in danger of losing the Queen by a pin from a Rook or a Bishop.

It is generally best to castle early in the game.

LESSONS IN SOUND PLAY

THE following games have been especially prepared for the student, with a view to pointing out errors in play and possible continuations. The scores have been carefully annotated to enable the young player to obtain a good general knowledge of how to conduct a game correctly.

To get the best results the student should go over the scores carefully, move for move, and the positions should be considered and studied as though the games were actually taking place, with yourself playing both sides.

The writer makes no claim to originality in presenting these games. Instead of selecting brilliancies—which are often possible only because of weak play on the part of the second player—he has sought games that represent sound chess, and, above all, games which are full of instructive positions and typical maneuvers.

The student should not overlook the annotations, which are based upon the analysis of the world's strongest players. Study the notes carefully, and test the play over the board.

In the last three games that are given an attempt is made to demonstrate to the student how a game of chess should be examined. It will be seen that, by studying the positions first and only referring to the notes as a last resort, the first few games can be treated in the same way as the last, with the additional opportunity of verifying the conclusions reached.

ILLUSTRATIVE GAMES

THE GIUOCO PIANO

This has been called the most simple of the openings, but it is simple only in the sense that the reasons underlying the moves are most obvious. It is, indeed, the most

direct of the openings, but the positions resulting are among the most difficult in chess. The games of the parties are so evenly balanced, and the advantage of the opening move so slight, that a single weak move is sufficient to turn the balance of power.

In its slower forms the *Giuoco* is essentially a battle of Knights. Placed at K B 5, a Knight almost invariably will enable a successful King's side attack. The K B also is especially valuable; the advance of the King's Bishop's Pawn is most effective.

After the few opening moves White or Black by Q B—K 3 may offer the exchange of Bishops. By capturing the Bishops the K B file is opened for the attack upon the King. On the other hand, the adversary's centre Pawns are weakened. (See note to game.) If, instead of capturing the Bishop, White retreats the Bishop to Kt 3, Black may take the Bishop, doubling White's Pawns, but also opening the Rook's file. The latter may be of service in the mid-game, but most probably the Rook will have to leave the file for the King's side attack. Nevertheless the open file may determine the end game in White's favor.

In the notation this sign O—O means castles on the King's side, while O—O—O indicates that this movement took place on the Queen's wing.

GAME 1. GIUOCO PIANO

WHITE	BLACK
1 P—K 4	P—K 4
2 Kt—K B 3	Kt—Q B 3
3 B—B 4	B—B 4
4 O—O	Kt—B 3
5 P—Q 3	P—Q 3
6 P—Q B 3	B—Kt 3

A psychological move. Playing on the assumption that my opponent would bend every effort to obtain a draw, I sought (as is my custom) to avoid an exchange of pieces if at all possible. If I here play any other

move, White plays his Bishop to K 3, and Black must withdraw his Bishop. But if the Bishop is already at Kt 3, White's move of B—K 3 has not its former value (at least subjectively); and thus I hoped by this move to avoid the exchange of Bishops.

7 P—Q Kt 4

This leads by a transposition of moves to the Evans Gambit Declined.

7 B—K 3

8 B × B

In such positions Steinitz always exchanged Bishops, for he considered the consequent doubling of the Pawns a great disadvantage. To me, on the contrary, this disadvantage seems more than compensated by the advantage of the open K B file for the Rook, as I place more value on the free development of the efficiency of the pieces than upon the position of the Pawns. Probably we are both right; if one plays strongly he makes the slight advantages of his game count, without allowing the disadvantages to assume much importance. But, to my view, it is unprofitable to give one's opponent an open file for his Rook.

8 P × B

9 P—Q R 4 P—Q R 3

10 B—K 3

Now the move of the Bishop has come, and in a more unfavorable position than before, because Black by the advance of his Rook's Pawn has been compelled to weaken the position of his Bishop. The simplest course would now be to exchange Bishops; but in that case the positions would have been almost identical, and I could hardly have avoided a draw. To avoid this, I resolved upon the apparently weaker course of retreating the Bishop, which leads to a displacement of the Rook and a consequent loss of time. Hence, I played, as it is commonly called, to win, or, as it should be called, to lose.

10 B—R 2

11 B × B R × B

12 Q—Kt 3

With this and the following moves White opens an entirely logical attack upon Black's weak center, and conducts the game correctly up to a certain point.

12	Q—Q 2
13 Kt—Kt 5	Kt—Q sq.
14 P—K B 4	P—K R 3

In order to displace the Knight, which cannot retreat to K B 3. Of course the point K Kt 3 is weakened thereby.

15 Kt—K R 3

If P×K P, Black would win the Q Pawn after Q P takes P.

15 Castles

One must not be too much afraid of isolated double Pawns; in the present case Black would obtain an attack upon the Q Pawn therefor. On the other hand, the move P×B P (on Black's part) would bring the Knight, which is now very badly placed, exactly where he would like to go (bearing upon the weak point K Kt 6.—The Ed.).

16 Kt—Q 2 Kt—K B 2

If P—Q B 3, the Knight could constitute no safe protection for the center, because of the constant possibility of P—Q Kt 5.

17 Q R—K sq.

Preparation for a further attack upon the point K 5.

17 R (at R 2)—R sq.

18 Kt—K B 3 K—R 2

To protect the point K Kt 3 against the entrance of the Knight. Black must ever avoid the capture of the Bishop's Pawn.

19 P×K P

The immediate advance of the Q P. is also to be considered; which is better is hard to say.

19 Q P×P

20 P—Q 4 P×P

21 P—K 5

This makes Black's King's Pawn backward and weak. White should now gain the upper hand.

21 Kt—Q 4

22 Kt×Q P

To maintain the pressure upon the K P. White has a very free game now, while Black's is cramped.

22 Q R—K sq.

23 R—K 4

In order to bring the other Rook on the Queen's file.

Far better, however, would have been R—K 2 (for the same purpose), as will soon be seen.

23 Kt—Q sq.

24 R—Q sq.

Kt takes K P is threatened, followed by Q or R takes Kt; but if Black parries the threat by P—Q B 3, White will drive away the Knight by P—Q B 4, withdraw his Kt from Q 4, and plant it upon Q 6, with the superior game.

24 Kt—Q B 3

This hidden maneuver saves the game for Black. If 25 Kt × K P, then 25 Q × Kt follows; now if 26 Q × Kt, Black wins the Queen or mates by R—Q sq. If on 26, R × Kt, then Black wins the exchange by 26 Kt—K 2. A surprising turn, which would not, however, have been at Black's command if White had played his Rook to K 2 instead of K 4 on the 23d move. For then the entire combination would be spoiled by the check with the Q.

25 Kt—K B 3

White's game declines now more and more. P—Q B 4 is impossible because of 25 Kt × Q Kt P. 26 Kt × Kt, Q × Kt. 27 Q × Kt; Q × R; the Rook is, very unfortunately, placed at K 4.

25 P—Q Kt 4

In order to maintain the Kt at Q 4 against P—Q B 4.

26 P × P

Not good, since the opening of the Rook's file works to Black's advantage. White should have played P—Q B 4 immediately; then Black gets an isolated Pawn.

26 P × P

27 P—Q B 4

P × P

28 R × P

White now threatens to win the Kt at Q B 3 by a mischievous check at Q B 2.

28 K—Kt sq.

29 Kt—K B 4

Finally the Knight again gets into the game.

29 Kt (B 3)—K 2

30 Q—Q 3

P—Q B 3

Revenge for the perfidy of move 28. Black threatens to check at Q R 2, and win the Kt at K B 4.

31 Q—Q 4

This loses the exchange.

31

Kt—K B 4

32 Q—Q B 5

Kt (B 4)—K 6

Evidently White has failed to see that after 33 Q × Kt; Kt × Q. 34 R × Q, the Rook at Q B 4 is still attacked, or, that the Knight can come into the game again from Q 8.

33 Kt × Kt

Kt × R (at Q sq.)

34 Kt—B 4

The isolated Knight is now threatened by R—Q 4, and if he goes to Kt 7, he will be captured by R—Q 4, followed by Q—Q B 2.

34

Kt—Q B 6

This expedient must have been calculated in advance on the 31st move. The Knight, laden with spoil and glory, goes back from his tour to join his comrades.

35 R (B 4)—Q 4

White cannot play Kt—K Kt 6 to win back the exchange, for Black, by 35 Q—Q 8, ch. would force the game: 36 K—B 2; Q—Q B 7, ch. 37 K—B sq.? Q—K 7, ch. 38 K—Kt sq.; Q—K 8, ch., followed by Kt—K 7, ch. and mate in two moves; or if 37 K—Kt sq., then R × Kt (B 6) followed by Q × Kt (Kt 6).

35

Kt—Q 4

36 Kt—Q 3

R—R sq.

Black now obtains a decisive attack.

37 P—K R 3

R—R 8, ch.

38 K—R 2

R—R 7

39 K—R sq.

Better would it have been to protect the threatened Knight at B 3 with the other Knight.

39

R × Kt

40 P × R

Q—K B 2

The white pieces are very unfavorably placed for the protection of the isolated King. If White avoids the threatened mate at K B 3 and K Kt 2 by P—K B 4, then Black plays his Queen to R 4, threatening Q × R P, Q × B P, and Q—Q 8, ch.

41 Kt—K sq.

R—R 8

42 R—Q sq.

R—K 4 is useless because of Q × P, ch.

42

R × R

Resigns.

GAME 2. GIUOCO PIANO

WHITE	BLACK
1 P—K 4	P—K 4
2 Kt—K B 3	Kt—Q B 3
3 B—B 4	B—B 4
4 O—O	Kt—B 3
5 P—Q 3	P—Q 3
6 B—K 3	B—Kt 3
7 P—K R 3 ?	

This move gives Black a mark for his attack.

7	P—K R 3
8 Kt—Q B 3	P—K Kt 4
9 B×B	R P×B
10 Q—Q 2	P—K Kt 5
11 P×P	B×P
12 Kt—K R 2	Q—Q 2
13 Kt—Q 5	Kt—K R 4
14 B—Kt 5	R—K Kt sq.
15 P—K B 3	B—R 6
16 R—B 2	O—O—O
17 Kt—B sq.	R—Kt 3
18 K—R 2	Q R—Kt sq.

A sacrifice full of possibilities.

19 P×B	R—Kt 8
20 Q×R P	

This leads to immediate loss.

20	R—R 8, ch.
21 K×R	Q×P, ch.
22 Kt—R 2	Kt—Kt 6, ch.

Resigns.

GAME 3. GIUOCO PIANO

WHITE	BLACK
1 P—K 4	P—K 4
2 Kt—K B 3	Kt—Q B 3
3 B—B 4	B—B 4
4 P—Q 3	P—Q 3
5 Kt—B 3	B—K 3
6 B—Kt 3	Q—Q 2
7 B—K 3	B—Kt 3
8 P—Q 4	B—K Kt 5!

The exchange of Bishops would leave White with the freer game.

9 P × P

B × B

10 P × B

B × Kt

11 Q × B

White must retake with the Pawn, whereupon the games would be equal. As it is, White gets an isolated double Pawn, which in the long run cannot be held; and Black gets the strong point K 5.

11

Kt × P

12 Q—K 2

Kt—K B 3

13 O—O

P—Q B 3

In order to prevent R × Kt followed by Kt—Q 5.

14 P—K R 3

This weakens the position of the King, and calls forth the attack upon the castled King which follows.

14

P—K R 4

15 R—K B 5

O—O—O

Of course Black cannot now play Kt × P; but now White overlooks the threat.

16 P—Q R 4 ?

Kt × P

17 R—K B 4

Kt × Kt

18 P × Kt

P—K Kt 4

19 R—Q 4

P—K Kt 5

20 Q R—Q sq.

Q—K 2

White had no desire to await the further development of the attack upon his desolate King's position, but preferred to resign the game at this point.

THE RUY LOPEZ

The Ruy, to-day the most popular of all the openings, is by no means easy of explanation. The different variations arising from Black's fifth move, B—K 2, Kt × K P, lead to games totally dissimilar.

White, by his third move, B—Kt 5, initiates an attack upon Black's K P. The attack is, however, only apparent, for Black can regain the Pawn without loss in position. But White, by his subsequent moves, all of which aid his development, threatens to convert the apparent attack into a real attack, and to capture the Pawn with impunity.

Black is thus forced to make a series of cramping moves that leave him with anything but a free game.

At the same time White has developed his pieces and they are admirably placed for the attack upon Black's King-position that follows. From B—Kt 5 or R 4 to Q B 2 is but a step for the Queen's Bishop, while the Q Kt has been brought over to the King's side for the same purpose.

This theory of the Ruy as an attack upon the King-position, masked by an apparent attack in the centre, will aid in explaining many of the moves, but it should be repeated, the evolution of the opening has extended so far that the resulting positions must be considered specially by the student.

GAME 4. RUY LOPEZ

WHITE

- 1 P—K 4
- 2 Kt—K B 3
- 3 B—Kt 5
- 4 P—Q 4

BLACK

- P—K 4
- Kt—Q B 3
- P—Q 3
- P × P

It is always better to maintain the centre as long as possible, not to yield it unnecessarily.

- 5 Kt × P

- B—Q 2

- 6 Kt—Q B 3

White does not capture the Knight in order to maintain the pressure as long as possible; but either B × Kt or Kt × Kt leaves White with the better game.

- 6

- Kt—K B 3

- 7 O—O

- B—K 2

- 8 P—Q Kt 3

A good maneuver; the Bishop, which, in this variation of the Ruy Lopez is poorly placed on the Q B—K R 6 diagonal, is admirably posted at Kt 2, and adds force to the whole attack. This mode of developing the Bishop has become quite usual since this game.

- 8

- O—O

- 9 B—Kt 2

- Kt—K sq.

In consequence of the opening moves, Black has a cramped game, which is not to be freed by R—K sq. followed by B—K B sq., as recommended by Steinitz.

10 Kt—Q 5 !

Kt × Kt

11 B × B

Q × B

Not Kt × Q B P because of 12 B × Kt; Kt × R. 13 B—Q Kt 5.

12 Q × Kt.

The value of the Bishop on the Kt 2 file is now apparent.

12

B—Q sq.

13 Q R—Q sq.

Black threatened P—Q B 3, followed by B—K B 3. But now if Black plays B—K B 3, White replies with 15 P—K 5; B × P. 16 Q × B, etc.

13

Q—K 3

14 Q—Q 3

P—Q B 3

This weakens the Queen's Pawn, which consequently becomes a good point of attack for White. But if instead Black plays 14 P—K B 4, White gets the superior game by K R—K sq. or P—K B 3.

15 Kt—K 3

P—K B 3

Of course, a very ugly move, but scarcely to be avoided. The Kt is now very poorly posted at K sq. If Black plays 15 B—K B 3, White can continue the attack with 16 B—R 3 or B × B; Q × B. 17 Kt—Q B 4; R—Q sq. 18 P—K 5.

16 Kt—K B 5

B—Q B 2

17 K R—K sq.

R—Q sq.

18 P—Q B 4

White's position has grown stronger with every move. Instead of the text-move, White could play Q—R 3 immediately, with the threat Kt—R 6, ch.; but in that case Black would play his King to R sq., with no particular advantage to White.

18

R—K B 2

19 Q—R 3 !

Now the suitable moment for this move has come, for on Black's most natural reply, a surprise follows.

19

K—R sq.

Losing the exchange; the only move was Q—B sq.

20 Kt—R 6

Q × Q

If R—K 2, White likewise wins the exchange by Q × Q; followed by Kt—B 7, ch.

21 Kt × R, ch.

K—Kt sq.

22 P × Q

K × Kt

White has now gained the exchange, but it is difficult to make this advantage count, because White has no open file for his Rooks, and his own Pawn position is shattered.

23 P—K B 4 K—K 3

This may appear useless, since the King must vacate the square a few moves later to make way for the Knight; but if Black plays 23 P—K Kt 3 immediately, White can advance the K P to K 5 with advantage; thus, 24 K B P × P. 25 B P × P; P—Q 4. 26 P—K 6, ch.; K—K 2. 27 P × P; P × P. 28 B—Q B sq. with excellent opportunities for attack. On the other hand, after the move of the King to K 3, this advance is not so good because of 24 K B P × P. 25 P × P; P—Q 4. 26 P × P, ch.; P × P, and Black's passed Pawn, supported by his King, is stronger than White's, whose advance is now blocked.

24 K—Kt 2

P—K Kt 3

25 K—B 3

$$K_t - K_{t-2}$$

26 R—K 2

K-B 2

27 R—O 2

Here also the advance in the centre would not be favorable for White because of the same continuation as before. But now it becomes a strong threat, as Black can no longer reply by the advance of the O Pawn.

27

R—K sq.

28 B—R 3

In order to still further weaken the Q Pawn, and to further limit the scope of action of the Bishop at Q B 2.

28

P—O B 4

29 B—Kt 2

$$K_t - K_3$$

30 P—K R 4

White makes preparations to break through on the K Kt file.

30

P—O R 3

31 R-K Kt 2

P—O Kt 4

32 B—O B 3

Superfluous.

32

P—O Kt 5

33 B—Kt 2

P—O R 4

34 R (at O sq.)—K Kt

Now 35 P—K B 5; Kt—K B sq.!; 36 P—K R 5; P—K Kt 4; 37 P—K R 6 is threatened, followed by P—K R 4.

As he cannot parry this threat, Black is forced to take a desperate step.

34	P—Q 4
35 BP × P	Kt × K B P
36 R—Q 2	B—Q 3

P—Q 6 was threatened.

37 R (at Q 2)—Q sq

In order to play B—Q B.

37	P—Q R 5
38 B—B sq.	Kt—K R 4
39 R (at K Kt)—K sq.	R—Q R sq
40 R—K 2	P × P
41 P × P	R—R 8
42 R (at Q)—K sq.	Kt—Kt 2

Black's attack is repulsed; if B—K 4, 43 B—K 3; R—R 6; 44 R—Q Kt and R—B 2 follows.

43 B—K B 4	R × R
44 R × R	K—K 2
45 R—Q R sq.	

Now that White has obtained an open file for his Rook, the game holds no prospects for Black.

45	B × B
46 K × B	Kt—K sq.
47 R—R 7, ch.	K—Q 3
48 R—R 6, ch.	K—Q 2
49 P—K 5	P × P, ch.
50 K × P	Kt—Q B 2
51 R—Q B 6	Kt—Kt 4
52 R × B P	Kt—Q B 6
53 R—R 5	Kt—K 7
54 R—R 7, ch.	K—B sq.
55 P—Q 6	Resigns

GAME 5. RUY LOPEZ

WHITE	BLACK
1 P—K 4	P—K 4
2 Kt—K B 3	Kt—Q B 3
3 B—Kt 5	P—Q R 3
4 B—R 4	Kt—B 3
5 O—O	Kt × P

This is no longer considered an adequate defense. B—K 2 is now played at this point. (Most authorities agree that Kt × P is the best defense for Black. The defense has been very much strengthened by later analysis.—The Ed.)

6 P—Q 4	P—Q K 4
7 B—Kt 3	P—Q 4
8 P × P	Kt—K 2

With this unnatural move, Black loses two moves; for (1) he does not use his move for development; (2) he hampers his development by moving badly. The following attack is the best refutation of this manner of playing.

9 P—Q R 4	R—Q Kt sq.
-----------	------------

If B—Kt 5, 10 B—K 3 follows, or 10 P—K R 3. B—R 4; 11 P—K Kt 4; B—Kt 3. 12 P × P; P × P. 13 R × R; Q × R. 14 Kt—Q 4 P—Q B 3. 15 P—K B 4, and White has the better game. If 9 Black plays P—Kt 5 his Pawn position is weakened; against which 10 P—Q B 3 or P—Q B 4 is most simple and effective.

10 P × P	P × P
----------	-------

Apart from his quicker development, White has now the better game because of his possession of the open Rook file, over which the Rook exercises a quiet but lasting force.

11 Kt—Q 4

Threatening 12 Kt—Q B 6, Kt × Kt; 13 B × Q P; the game is from the very beginning very lively and full of combinations for a Ruy Lopez. The move of the Knight (*i. e.*, Kt—K 2) results principally in hindering Black from utilizing the preponderance of Pawns on his Queen's side.

11	Kt—Q B 4
----------	----------

If P—Q B 4 ?, 12 Kt × Kt P; R × Kt. 13 B—R 4; B—Q 2. 14 P—K B 3 follows.

12 B—Kt 5

Again threatening Kt—Q B 6, and thus also forces the blocking of the Q B.

12	Q—Q 2
----------	-------

13 Kt—Q B 3

The more regular and more cautious continuation at all events is 13 P—Q B 3, for one should never completely block in his Bishop. Nevertheless the Knight move is more attacking and prevents the exchange of the King's

Bishops, for if 13 Kt \times B, White recaptures with the Knight at Q 4, and then, as Black must look to the protection of his Q Pawn, White can plant his Knight securely at Q B 5.

13

P—Q B 3

14 Q—R 5

An adventurous move, which has indeed met the approval of the critics, but which, if met by correct defense, leads to a loss of all the advantage won thus far. In a tournament game I should surely have chosen the more solid and correct attack of P—K B 4 and P—K B 5 (after B \times Kt; for otherwise the advance of the K B Pawn will be blocked by Kt—K B 4).

14

Kt—K Kt 3

Not Kt \times B because of P—K 6. 14 Kt—K 3 would be bad also because of the following continuation: 15 Kt \times Kt; Q \times Kt. 16 P—K B 4; Kt—B 4. 17 P—K Kt 4; B—B 4, ch. 18 K—R sq.; Kt—K 6. 19 P—K B 5, whereupon Black cannot play Q—K 5 because of B—B 4. Also the more brilliant than sound move of 15 Kt—K 4 could be played after Black's Kt—K 3; but after 15 Kt—Kt 3. 16 Kt \times Kt; P \times Kt. 17 Kt—Kt 3 would not be advantageous to White. The text-move is the best, for it relieves the pressure of the White Queen on K B 2, and furthers Black's development.

15 K R—K sq.

In order to play P—K 6, if Black captures the B at Kt 3.

15

Kt—K 3

16 B—K 3

This, by no means obvious retreat, is the most difficult move in the game, the result of a half-hour's deep and exact calculation. If 16 Kt \times Kt, after P \times Kt, Black will slowly but surely gain the upper hand, for now the point Q 4 is well protected, so that the Q B Pawn can advance, and the phalanx of Pawns is irresistible. White's chance for a counter attack, the K B Pawn, is blocked by the Black Pawn at K 3, so that White, limited to a totally passive defensive game, must lose in the end. The text-move offers several opportunities for sacrificing.

16

Kt \times Kt

If 16 P—Q B 4? 17 Kt (at Q 4) \times P; P—Q 5, and White wins by 18 Kt—Q 6, ch., threatening B—R 4.

17 B × Kt

Kt—B 5

Again Black dare not play P—Q B 4 with the view to winning a piece, for, 18 P—K 6; P × P. 19 B—K 5, followed by Kt or B takes P at Q 5. Against this, Black could force the exchange of Queens by Q—Kt 5, which would also have led to quite an even game.

18 Q—B 3

Kt—K 3

19 B—K 3

B—Kt 5

Black finally develops his King's Bishop, and indeed, with the gain of a move, for he threatens, by exchanging the Bishop for the Knight, to double the Pawns (on the file), blocking in the Bishop at Kt 3 for all time.

20 B—Q 2

O—O

21 Q—Kt 3

Threatening 22 Kt × Q P; B × B. 23 Kt—B 6, ch.

21

P—K B 4

Black probably believed he had parried this threat by freeing the Rook, but this is a mistake, for after 22 Kt × QP; B × B. 23 Kt—B 6 ch.; R × Kt. 24 P × R; B × R, White wins immediately with B × Kt, ch.! Instead of the K B Pawn, the exposed Bishop at Kt 5 must be moved. In Tschigorin's opinion, that he would obtain the preferable game by B—B 4, I cannot concur. B—K 3 would have followed with the continuation, 22 B × B. 23 R × B, whereupon a position rich in possibilities for both sides would have been produced, in which Black would seek to advance the Q B P and White the K B Pawn.

22 Kt × Q P

This leads not only to the win of a Pawn, but also to the immediate and sudden collapse of the Black position.

22

P × Kt

If 22 P—K B 5 White can best maintain the status quo by Q—Kt 4.

23 B × B

R—Q sq.

24 B—Q 6

R—Kt 3

25 B × Q P

Q—K B 2

The loss of the exchange was threatened by B × Kt, ch., followed by B—Q B 7.

26 Q—K 3

R—R 3

27 R × R

B × R

28 Q—Kt 6

B—Q B sq.

29 B × Kt

Resigns

GAME 6. RUY LOPEZ

WHITE

- 1 P—K4
- 2 Kt—K B 3
- 3 B—Kt 5
- 4 O—O
- 5 R—K sq.

BLACK

- P—K 4
- Kt—Q B 3
- Kt—B 3
- Kt × P

[P—Q 4 yields a much stronger attack.]

5

Kt—Q 3

6 B—R 4

B—K 2

The Pawn could only be held with loss in position, and then only temporarily. 6 P—K B 3; 7 P—Q 4, P—K 5; 8 K Kt—Q 2, P—K B 4; 9 P—K B 3, etc. If 8 Kt × Q P; 9 Kt × K P, Kt—K 3; 10 Kt × Kt, ch., followed by R × Kt, ch., or, if 7 Kt—K B 2; 8 P × P, Kt × P; 9 Kt—Q 4 threatening Kt—K 6 and P—K B 4.

7 Kt × K P

Kt × Kt

8 R × Kt

O—O

9 P—Q 4

Kt—Q B 5

10 R—K sq.

P—Q 4

The game is now quite even.

11 P—Q B 3

B—K B 4

12 Kt—Q 2

Kt × Kt

13 B × Kt

B—Q 3

14 Q—R 5

B—Kt 3

15 Q—R 3

Here the Queen is to some extent out of the game (displaced). White should play her to Kt 5, whereupon Black could not well avoid the exchange of Queens, which leads to a certain draw.

15

P—Q B 3

16 R—K 2

White does not consider the aggressive purpose of the advance of the Pawn, and as a result of the unprotected position of his Rook and King's Bishop, gets slightly the worst of it.

16

Q—Kt 3

17 B—Kt 3

If B—K 3, which was somewhat better, Q R 3 follows, forcing the unsightly move B—Q sq.

17 P—Q R 4

Now White must play B—K 3, after all.

18 B—K 3 P—Q R 5

19 B—Q sq.

White could also withdraw the Bishop to B 2, and after Q × Kt P, win back the Pawn by Q × R P, ch., followed by B × B, ch. Even then Black gets a slight advantage. As it is, White is very much retarded in his development, while Black strengthens his offense move by move.

19 K R—K sq.

20 R—Q B sq. P—K B 4

21 P—K B 4

If Q—B 3, Black obtains the preferable position by P—K B 5; 22 B × P, Q × Kt P ! or R—K B sq.

21 R—K 2

R—K 5 would be bad because of 22 B—Q B 2, Q × Kt P; 23 B—Q 3 ! followed by B—K 4.

22 Q R—B 2

The White pieces now assume almost entirely an unnatural position.

22 Q R—K sq.

23 B—Q B sq. Q—Kt 4

The approach of the Queen, step by step, is interesting. If White exchanges the Rook, Black holds the K file, as White must prevent the check with the Rook on his K square.

24 Q—B 3 Q—Q B 5

25 P—Q R 3 R—K 5

26 P—K Kt 3

White cannot capture the Rook immediately if 26 R × R, B P × R; 27 Q—K 3 [if Q—K 2, P—K 6 !; 28 Q × Q, P × Q; 29 R—K 2, B × B P]. Black gets a decisive advantage by 27 B × B P; 28 Q × B, R—K B sq; 29 B—K 2 !, Q—Kt 6; 30 Q—Q 2, P—K 6!.

26 P—Q B 4 !

27 R × R

27 P × P, B × P, ch. !; 28 K—Kt 2, P—Q 5; 29 P × P, Q × P would open new lines of attack for Black.

27 K B P × R

28 Q—K 3

If Q—K 2; 28 P—K 6; 29 Q × Q, P × Q; 30 R—K 2, B—R 4; 31 R—K sq., B × B; 32 R × B, P × Q P;

33 P × Q P, B—Q B 2; 34 R—K sq., B—Kt 3; 35 B × P (K3), B × P (Q 4); 36 K—B 2, B × P follows with advantage to Black, or 33 P—Q Kt 4; 34 R—K sq., P—Q Kt 5; 35 P × Kt P, B × P; 36 R × K P, R × R; 37 B × R, P—Q R 6; 38 P × P, B × P, and White must sacrifice the Bishop for the Queen's Bishop Pawn.

28 Q—Q 6

29 Q × Q

The exchange of Queens could only be avoided temporarily by B—Q 2.

29 P × Q

In this strong Passed Pawn the chief advantage of Black's game now lies.

30 R—K B 2 P—Q Kt 4

31 B—Q 2 B—K 2

32 P—K B 5 B—K B 2

33 R—K B sq.

R—B 3 held out more prospects for the draw.

33 P × Q P

34 P × P B—B 3

35 B—Q B 3 R—K 5

36 B—B 3

If R—K B 4, Black wins by 36 B—Kt 4; 37 R—K B sq., B—K 6, ch., followed by B × Q P; or if 37 R—Kt 4, B—K 6, ch., followed by P—K R 4, or if 37 R—B 3, P—Q 7.

B × Q P, ch.

37 K—Kt 2

Still better was 37 B × B, R × B; 38 R—Q sq. Black then had only the following continuation, which promises a win. 38 R—Q B 5 !; 39 R—Q 3, R—Q B 8, ch. 40 K—B 2; R—B 7, ch., followed by R—Kt 7.

37 B × B

38 B × R P × B

39 P × B B—Q Kt 6

40 K—B 2 P—Q 7

41 K—K 3

If K—K 2, B—B 4, ch. follows

41

P Queens

and Black won.

THE QUEEN'S PAWN GAME

This is the most difficult of all the openings. By the advance of the Queen's Pawn a "close" game is produced; exchanges in the early part of the game are rare, and all the forces of both sides, both pieces and Pawns, are actively engaged.

Three lines of play are open, and each or all of these have been emphasized by the masters: (1) There is an attack upon the Castled King, which is facilitated by the effective position of the King's Bishop at Q 3 or at Q Kt sq., and the position of the Queen's Bishop at K Kt 5 or Q Kt 2. This was the idea of the first players of the modern school, notably Pillsbury, who utilized the Pin on the King's Knight with the Bishop most effectively. (See Marshall v. Postea.)

(2) By playing the Rook to Q B square, opportunity is offered for an attack upon the Queen's Pawns. This aspect of the game has generally been stressed by Black, but only because his chances for a King's side attack are slight, and because of his frequent preponderance of Pawns on this side of the board.

(3) By Kt—K 5 a cramping attack in the centre is obtained, which harmonizes with either the attack on the King or on the Queen's Pawns.

Both players must, therefore, be prepared to meet any or all of these attacks; hence, it can readily be seen that the Queen's Pawn advance leads to the most subtle and difficult of games.

GAME 7. SCHEVE v. TARRASCH

SCHEVE

WHITE

1 P—Q 4

2 Kt—K B 3

3 P—Q B 3

4 B—B 4

5 Q—B 2

TARRASCH

BLACK

P—Q 4

P—Q B 4

P—K 3

Q—Kt 3 !

Thereby playing the Queen's Gambit; White defends with a move (Kt—B 3) to the good.

Q—Q 2 was bad because of Kt—K B 3 and Kt—K 5; but the Queen is badly posted at B 2 also, as she is soon

exposed to the attack of the Rook on the open Q B file. Q—Kt 3 was best. Black would, however, very early get a slight advantage in position by the rapid development of his Queen's side, which advantage would later become more and more marked.

5

P × P

6 P × P

If the Knight takes, Black gets a strong centre sooner or later by the advance of the King's Pawn.

6

Kt—Q B 3

7 P—K 3

B—Q 2

8 Kt—B 3

R—B sq.

9 B—K 2

Kt—B 3

10 O—O

B—K 2

11 P—Q R 3

This weakens the Pawn position on the Queen's side; it was better to open a safe retreat for the well-posted Bishop at B 4 by P—K R 3.

11

Kt—K R 4

12 B—Kt 3

Kt × B

13 R P × Kt

O—O

14 B—Q 3

White directs his attack upon the King's side, while Black operates in the centre and upon the Queen's side. There, however, he conducts the attack with greater forces than White can muster for the assault upon the King's wing, and, therefore, Black's attack is successful, while White's is repulsed.

14

P—K Kt 3

15 K—R 2

In order to continue the attack with R—K R sq. Black now contemplates to advance by P—K B 3, B—K sq., B—K B 2 and P—K 4, a plan which of itself was full of promise. First, however, by

15

Kt—Q R 4

he induces his adversary to play

16 Kt—K 5

a blunder, by which Black gains no less than two moves for the execution of his plan.

16

B—K sq.

17 R—K R

P—K B 3

18 Kt—B 3

The sacrifice at Kt 6 is, of course, futile.

18 Kt—B 5

This attack is now even stronger than the advance in the centre, for it leads finally to the exchange of the White King's Bishop, whereupon White's prospects of an attack are reduced to practically nil, and Black obtains the decisive advantage of two particularly active Bishops against two Knights.

19 Q R—Q Kt sq. Q—Q R 4

Threatening Kt × R P or Kt × Kt P; White's position on the Queen's side becomes more and more precarious.

20 B × Kt R × B

21 Q—Q 2 B—B 2

22 R—Q R sq. K R—Q B sq.

Black never executes the contemplated breaking through in the centre, for the forcing of the Q B file is much more decisive.

23 P—K Kt 4

In order to permit P—K Kt 3 followed by K—Kt 2. White adheres to his plan of attack along the Rook file. It was better to relinquish this, playing the Rook (at K R) to Q B sq., in order to oppose the force of the Black Rook on the Queen's Bishop file.

23 P—Q Kt 3

Black touched the Pawn with the intention of moving it two squares, but noted at the last moment that White could reply Kt × Q P.

24 P—K Kt 3 P—K Kt 4

In order to prevent White from improving his position by the sacrifice of the Pawn, *e. g.*, P—K Kt 5 (P × P, Kt—K 5). Had White played P—K Kt 5 on the previous move, Black would have pinned the Knight at K 5 by B—Q 3. By the text-move, Black's Bishop obtains an excellent square (K Kt 3) both for attack and defence.

25 K Kt—Kt sq. P—Q Kt 4

For Black the only point at issue is the opening of the Q B file by the expulsion of the Knight from Q B 3, after which the entrance of the Rook must be decisive.

26 Kt (K)—K 2 Q—Kt 3

27 K—Kt 2 P—Q R 4

28 R—Q R 2

In order to offer a slight defence against 28,

P—Kt 5, with 29 P × P, P × P; 30 Kt—R 4, Q—B 3 (Q—Kt 4, P—Kt 3); 31 Q—Q sq., R—B 2; 32 Kt—B 5 or 31 P—Kt 3, R—B 7; 32 R × R, Q × R; 33 Q × Q, R × Q; 34 R—K.

28

Q B 3

29 Q—Q sq.

B—Kt 3

Here also P—Kt 5 would have been premature because of 30 P × P, P × P; 31 Kt—R 4, R—B 2; 32 Kt—B 5.

30 Q—R sq.

P—Kt 5

31 P × P

P × P

32 R—R 6

Q—K sq.

By making the most of the Q B file, Black has maneuvered his opponent into a losing position. If the threatened Knight is moved, Black by R—B 7 initiates the long-prepared final attack. The last White never permits, but further conducts the game after the manner of despair.

33 R × K P

P × Kt

34 Kt × P

Q—Q 2

35 R—Kt 6

B—Q sq.

36 R—Q R 6

Q × Kt P

37 P—K B 3

Q—B 4

38 P—K 4

P × P

39 P × P

Q—Kt 5

40 Q—K sq.

R × Q P

41 R—R 7

B × P ch.

42 K—Kt sq.

B—Q Kt 3

White resigns; this is one of my best games.

GAME 8. QUEEN'S PAWN GAME

WHITE

1 P—Q 4

2 P—K 3

3 B—Q 3

BLACK

P—Q 4

Kt—K B 3

P—K 3

Kt—Q B 3 is stronger, preparing for P—K 4, as Tschigorin played against me at Hastings two years later.

4 Kt—K B 3

P—Q B 4

5 P—Q Kt 3

Kt—B 3

6 B—Kt 2

P × P

The first slight error, which yields White some advantage in position.

7 P × P	B—Q 3
8 O—O	O—O
9 Q Kt—Q 2	B—Q 2
10 P—Q B 4	R—Q B sq.
11 R—Q B sq.	B—B 5

Obviously, to induce P—K Kt 3, which weakens the King's side; and then to initiate an attack on the Q B 3—K R 8 diagonal with the Queen and Bishop. White has already slightly the better game however Black moves.

12 R—K sq.

To prevent Kt—K 5: now the open King's file becomes valuable.

12	Kt—K 2
13 P—K Kt 3	B—Kt sq.

If the Bishop retires to K R 3, he becomes badly posted after Kt—K 5 and P—K B 4, even if Black plays P—K Kt 3 and B—Kt 2.

14 Kt—K 5

White's position becomes more favorable with every move, and Black is already struggling against difficulties.

14	B—B 3
15 B—Q Kt sq.	B × Kt

This exchange is bad, as it leaves White with two Bishops, increases the efficiency of the Bishop at Kt 2, and, as a result of the expulsion of the Knight from K B 3, affords opportunity for an attack upon Black's King position. Probably Tschigorin wished to avoid the exchange of the Bishop at B 3. I do not believe that any other continuation, perhaps Kt—Kt 3 or Kt—Q 2, could lead to an equal game. White has by this time too strong a position, and if nothing better was offered, could obtain the preponderance of Pawns on the Queen's wing by P—Q B 5.

16 P × B	Kt—Q 2
17 Q—R 5	P—K R 3
18 Q R—Q sq.	

An unassuming, but subtle move; by which White further fortifies his position most effectively. A direct attack—e. g., Kt—B 3, with the intention of playing the Knight to Kt 5, R 7 and B 6—would have been weaker, for against the latter Black could defend more successfully

than against the former discreet strengthening of the position.

18 Q—K sq.

19 Q—K 2

Black threatens to relieve his game to a certain extent by P—K B 4. The Queen should now attack from Q 3.

19 Kt—Q B 4

20 P × P

Again the correct move.

20 B × P

If the Knight takes, Kt—B 4 and Q 6 follow. If the Pawn captures, White continues the attack by P—K B 4—K B 5....

21 Kt—B 4

Now again Black has only the choice of several evils. He must either permit the Knight to go to Q 6, or exchange his Bishop, wherewith he hoped to obtain an attack, consequently securing White against every danger, assuming the unequal struggle of two Knights against two united Bishops and awaiting the further development of the attack (perhaps by P—K B 4 and P—K Kt 4).

21 Q—B 3

22 Kt—Q 6 Q R—Q sq.

If 22 B—B 6, White wins by 23 Q—B 2, Kt—Kt 3; 24 Kt—B 8, B × R; 25 Kt—Kt, ch., or by 23 Kt—B 8 threatening Kt × Kt, ch. Still better than the text move was R—B 2, but the game could no longer be saved.

23 R—Q B sq.

The decisive move. White now threatens to win the Knight at B 5 by P—Q Kt 4 and by Q—B 2, which is, therefore, lost.

23 P—K Kt 3

24 P—Q Kt 4 B—B 6

25 Q—Q 2 P—Q Kt 3

26 P × Kt P × P

27 Q × R P R—Kt sq.

28 B—K 4 R × B

If B × B, White wins easily by R × B and R—K R 4.

29 B × Q Kt × B

30 Kt—K 4 B × Kt

31 R × B Resigns

GAME 9. LASKER v. SCHLECHTER

LASKER	SCHLECHTER
WHITE	BLACK
1 P—Q 4	P—Q 4
2 P—Q B 4	P—Q B 3
3 Kt—K B 3	Kt—K B 3
4 P—K 3	P—K Kt 3 (a)
5 Kt—B 3	B—Kt 2
6 B—Q 3	Castles
7 Q—B 2	Kt—R 3 (b)
8 P—Q R 3	P × P
9 B × B P	P—Q Kt 4 (c)
10 B—Q 3	P—Kt 5
11 Kt—Q R 4	P × P
12 P × P	B—Kt 2
13 R—Q Kt	Q—B 2
14 Kt—K 5 (d)	Kt—R 4
15 P—Kt 4 (e)	B × Kt
16 P × Kt	B—Kt 2
17 P × P	R P × P
18 Q—B 4	B—B (f)
19 R—Kt (g)	Q—R 4, ch.
20 B—Q 2	Q—Q 4
21 R—Q B (h)	B—Kt 2
22 Q—B 2	Q—K R 4
23 B × P (i)	Q × P
24 R—B	P × B
25 Q—Kt 3, ch.	R—B 2
26 Q × B	Q R—K B
27 Q—Kt 3 (j)	K—R
28 P—B 4	P—Kt 4
29 Q—Q 3	P × P
30 P × P	Q—R 5, ch.
31 K—K 2 (k)	Q—R 7, ch.
32 R—B 2	Q—R 4, ch.
33 R—B 3	Kt—B 2
34 R × P (l)	Kt—Kt 4
35 R—B 4	R × P (m)
36 B × R	R × B
37 R—B 8, ch.	B—B
38 K—B 2	Q—R 7, ch.

WHITE	BLACK
39 K—K	Q—R 8, ch.
40 R—K B	Q—R 5, ch.
41 K—Q 2	R × R (<i>n</i>)
42 Q × R	Q × P, ch.
43 Q—Q 3	Q—B 7, ch. (<i>o</i>)
44 K—Q	Kt—Q 3
45 R—B 5	B—R 3
46 R—Q 5	K—Kt
47 Kt—B 5	Q—Kt 8, ch.
48 K—B 2	Q—B 8, ch.
49 K—Kt 3	B—Kt 2
50 Kt—K 6	Q—Kt 7, ch.
51 K—R 4	K—B 2
52 Kt × B	Q × Kt
53 Q—Q Kt 3	K—K (<i>p</i>)
54 Q—Kt 8, ch.	K—B 2
55 Q × P	Q—Kt 5, ch.
56 Q—Q 4	Q—Q 2, ch.
57 K—Kt 3	Q—Kt 2, ch.
58 K—R 2	Q—B 3
59 Q—Q 3	K—K 3
60 R—K Kt 5	K—Q 2
61 R—K 5	Q—Kt 7, ch.
62 R—K 2	Q—Kt 5
63 R—Q 2	Q—Q R 5
64 Q—B 5, ch. (<i>q</i>)	K—B 2 (<i>r</i>)
65 Q—B 2, ch.	Q × Q
66 R × Q, ch.	K—Kt 3
67 R—K 2	Kt—B
68 K—Kt 3	K—B 3
69 R—B 2, ch	K—Kt 2
70 K—Kt 4	Kt—R 2
71 K—B 5 (<i>s</i>)	Resigns

NOTES BY H. HELMS

(*a*) A defense that is quite unusual, to say the least, and no doubt a surprise to Dr. Lasker, who, with the White pieces, was the first to abandon the open game. Nevertheless, he was more or less accustomed by this time to the mystifying tactics of Schlechter.

(b) Bizarre play, and adopted against an opponent possessed of the champion's science, indicative of a high degree of courage.

(c) Evidently intended to force White to Castle, if at all, on the King's side. It would be rash to maintain that the loss of the game might be traced to this advance and the consequent weakening of the Q B P. Yet, later on, in the midst of exciting strife, this Pawn falls, compensating Lasker for another seized by the enemy. This can be said, that Schlechter, far from being content to play a safe game merely, employed the same vigor that marked all of the last three games of the match.

(d) Any ordinary player would have been content with 15 Q—K 2, Kt—Kt; 16 Kt—B 5, B—B sq., but in the champion's unerring judgment, made the keener by the tenseness of the moment, these pieces were sufficiently inoperative as they stood. Besides, not a moment could be lost if the high prize at stake was to be won.

(e) Here he had the following at his disposal: 15 B × Kt, B × B; 16 Q × B P, B × Kt; 17 Q × B, and, although a Pawn ahead, the champion evidently did not relish the interesting possibilities in B × R P by Black.

(f) White threatened R × B, followed by Q × Kt.

(g) Dooming the King to stay where he is for the present and, in due course, to engage in a hand-to-hand struggle to the death.

(h) Curiously, White dare not exchange Queens, for it would strengthen the hostile position and, inversely, Black by exchanging would leave his Q B Pawn weak.

(i) Initiating fireworks calculated to test the nerve and coolness of Schlechter to the very utmost.

(j) Q × Kt is not possible on account of R × P, etc.

(k) The sovereign at last is forced out upon his wanderings, and vicissitudes in plenty are in store for him.

(l) The weak Pawn falls, and, despite the precarious surroundings of the King, White now may be regarded as holding the whip hand.

(m) With this move, Black casts the fate of the game into the balance. At first blush it appears to be a safe hazard, but the consequences are duly weighed and found to be wanting. In two moves White can threaten R—R 3. In such a situation, therefore, 35 R—Q presents itself as

the common sense move. White must take time for B—K 3, when could follow P—K 4 by Black with good effect.

(n) Should he attempt to win the Queen with R × P, White would mate in five moves.

(o) The position is extraordinary. Were it not so, Black could exchange Queens, get rid of the remaining White Pawn, and draw. As it is, he must take time to care for the penned Bishop, which will be threatened again when White moves his Knight. So the stern chase goes on.

(p) K—B 3 would result in exchange of Queens, the equivalent of Black's undoing.

(q) The champion's handling of this most difficult of endings has been a liberal education in itself.

(r) The beginning of the end. If 64 K—K or K—Q, then 65 Q—K 6, and White eventually circumvents him with Rook and Queen.

(s) In at the death. Gallant always, Schlechter resigns a hopeless struggle. Just what his emotions were at this supreme moment of his life must be left to the imagination. But with all the magnificent strategy of the champion fresh in the memory, one cannot help entertaining a feeling of deepest sympathy for the man who upon approaching so close to the goal of his ambition has his hopes ruthlessly dashed to the ground. A source of deep satisfaction to him, however, must be the knowledge that he has achieved a conquest not to be despised in that he commands the unstinted respect of his late opponent and the chess world at large.

A remarkable feature of this strangest of strange games is the fact that Black's King's Pawn, the sole survivor of the array of eight, is not moved throughout the length of this eventful struggle.

GAME 10. CAPABLANCA v. BERNSTEIN

CAPABLANCA

WHITE

- 1 P—Q 4
- 2 Kt—K B 3
- 3 P—B 4
- 4 Kt—B 3
- 5 B—Kt 5

BERNSTEIN

BLACK

- P—Q 4
- Kt—K B 3
- P—K 3
- Q Kt—Q 2
- B—K 2

CAPABLANCA—WHITE

- 6 P—K 3
- 7 B—Q 3
- 8 B × P
- 9 B—Q 3
- 10 P—K 4
- 11 P × P
- 12 B—K B 4
- 13 O—O
- 14 R—B
- 15 B—Kt 3
- 16 P—Q Kt 4
- 17 B × Kt P
- 18 Kt × Kt P
- 19 Kt—Q 6, ch.
- 20 R × P
- 21 B—R 4
- 22 Kt × B
- 23 Q—Q 8, ch.
- 24 B—K 7, ch
- 25 Kt—Q 6, ch.
- 26 Kt—R 4, ch.
- 27 Kt × Q
- 28 Kt × P, ch.
- 29 Kt (Kt 7)—B 5, ch.
- 30 P—K R 3
- 31 P × Kt, ch.
- 32 B × R
- 33 P—Kt 3
- 34 K—Kt 2
- 35 P—R 4
- 36 Kt—K 3, ch.
- 37 P—R 5
- 38 Kt (R 4)—B 5
- 39 P—Kt 5
- 40 K—B 3
- 41 P—R 6
- 42 R—B
- 43 P—Kt 4, ch.
- 44 R—B 7
- 45 K × R
- 46 K—B 3

BERNSTEIN—BLACK

- P—B 3
- P × P
- P—Q Kt 4
- P—Q R 3
- P—K 4
- Kt—Kt 5
- B—B 4
- Q—B 2
- P—B 3 ?
- P × P
- B—R 2 (B × P ?)
- R P × B
- Q—Q
- K—B
- Kt—Kt 3
- Q—Q 2
- Q × R
- Q—K
- K—B 2
- K—Kt 3
- K—R 4
- R × Q
- K—R 3
- K—R 4
- Kt—B
- K × P
- R × B
- R—Q 7
- R—K 7
- Kt—Kt 3
- K—R 4
- Kt—Q 2
- Kt—B 3
- B—Q 5
- R—R 7
- B—R 2
- R—Kt 7
- K—Kt 4
- R × P, ch.
- Kt × Kt P, ch.
- Resigns.

GAME 11. QUEEN'S PAWN OPENING

WHITE	BLACK
1 P—Q 4	P—Q 4
2 Kt—K B 3	P—Q B 4
3 P—K 3	P—K 3
4 B—Q 3	Kt—K B 3
5 O—O	B—Q 3
6 P—Q B 4	Kt—Q B 3
7 P—Q Kt 3	O—O
8 B—Kt 2	P—Q Kt 3
9 Q Kt—Q 2	B—Kt 2
10 R—B	Q—K 2
11 P×Q P	K P×P
12 Kt—R 4 ?	P—Kt 3
13 K Kt—B 3	Q R—Q
14 P×P	P×P
15 B—Kt 5	Kt—K 5
16 B×Kt	B×B
17 Q—B 2	Kt×Kt
18 Kt×Kt	P—Q 5 !
19 P×P	B×P, ch.
20 K×B	Q—R 5, ch.
21 K—Kt	B×Kt P (if White takes Bishop?)
22 P—B 3	K R—K
23 Kt—K 4	Q—R 8, ch.
24 K—B 2	B×R
25 P—Q 5	P—B 4
26 Q—B 3	Q—Kt 7, ch.
27 K—K 3	R×Kt, ch.
28 P×R	P—B 5, ch.
29 K×P	R—B sq., ch.
30 K—K 5	Q—R 7, ch.
31 K—K 6	R—K, ch.
Resigns.	

After having carefully examined the games given in the previous pages, the student should be prepared to answer the questions appended to the following master-games. At least a month should elapse between the examination

of each of the games, and the progress made can be tested by the ease and correctness of the answers.

The student should not be appalled by the apparent difficulty of the questions: each of these is frequently a difficult problem in itself, requiring extended study.

Most of the questions will be answered by the subsequent moves; to be of any value whatever, they must be answered by the student before reaching those moves.

The result of the game is of slight importance; stifle your curiosity to learn "who wins?"

REVIEW

LESSON 1

PETROFF'S DEFENSE

WHITE

- 1 P—K 4
- 2 Kt—K B 3
- 3 Kt × P
- 4 Kt—B 3
- 5 P—Q 4
- 6 B—Q 3
- 7 O—O
- 8 R—K sq.

BLACK

- P—K 4
- Kt—K B 3
- P—Q 3
- Kt × P
- P—Q 4
- B—K 2
- O—O
- Kt—K B 3

(a) Compare this position with that reached by the French defense.

- 9 B—K B 4

- B—K Kt 5

(b) Discuss the objections to driving the Bishop to Kt 3; suppose White had a strongly posted Pawn at K 4?

- 10 Kt—Q 2

- Kt—R 4

(c) Is this good?

- 11 B—K 3

- Kt—Q B 3

(d) Why not P—K B 4?

- 12 P—K R 3

- B × Kt

(e) Why not retreat the Bishop?

- 13 Q × B

(f) Why not Kt × B?

- 13

- P—K Kt 3

(g) Why? Why not merely withdraw the Knight to B3?

- 14 P—Q B 3

- Q—Q 2

- 15 Kt—B sq.

- Kt—Q sq.

(h) How best dispose of this Knight?

- 16 B—K R 6

- Kt—Kt 2

- 17 Kt—K 3

- P—Q B 3

- 18 Kt—Kt 4

(i) Threatening what? If Black defends by P—K B 4, what is White's line of attack?

18 Kt—K 3

19 R—K 2

(j) If instead White had played Q—B 6, what is Black's proper defense, if any?

19 Q—Q sq.

20 Q R—K sq. B—Kt 4

(k) Threatening what?

21 B × B Kt × B

22 Q—B 6

(l) Consider Kt—B 6, ch., followed by Q—B 4 and Q—R 4, or Q—B 4 immediately. What are Black's defences?

22 Q × Q

(m) Why forced?

23 Kt × Q, ch. K—R sq.

24 R—K 7 Kt (Kt 4)—K 3

(n) Why not Q R—Kt sq. or P—Q Kt 3, or K R—Q Kt sq.?

25 R × Kt P Q R—Kt sq.

(o) If K R—Q Kt sq. ?

26 R × R P R × P

27 Kt—Q 7

(p) Preparing to strike at Black's two weakest points; what are they?

27 R—Q B

28 Kt—K 5 Q R—Q Kt sq.

(q) If Black plays P—K B 4, White plays?

29 Kt × P, ch. K—Kt sq.

30 Kt—R 6, ch. K—R sq.

(r) Of course not K—B sq.

31 Kt—B 7, ch. K—R sq.

32 Kt—K 5 R—R sq.

33 R × R R × R

34 Kt × Q B P R × P

35 Kt—K 7, ch. K—B

36 Kt × Q P R—R 6

(s) Threatening?

37 B—B 4 P—K R 3

38 Kt—Kt 6 Resigns.

(t) Why?

LESSON 2

FRENCH DEFENSE

WHITE

- 1 P—K 4
- 2 P—Q 4
- 3 Kt—Q B 3
- 4 P—K 5
- 5 P—K B 4
- 6 P × P
- 7 Kt—K B 3
- 8 B—Q Kt 5

BLACK

- P—K 3
- P—Q 4
- Kt—K B 3
- K Kt—Q 2
- P—Q B 4
- Kt × P
- Kt—B 3

(a) Poor play; why?

8

9 O—O

10 B × Kt?

11 Kt—Q 4

B—K 2

O—O

P × B

Q—B 2

(b) Not the correct way to defend the Pawn. Why?

12 Q—R 5

(c) Is this attack opportune? Has White mobilized sufficient forces therefor?

12

B—Q 2

(d) Suggest other defenses.

13 R—K B 3

P—K Kt 3

(e) Why not P—K B 4?

14 R—Kt 3

K—R sq.

(f) Black could now probably force the draw by?

15 Q—R 6

R—K Kt sq.

(g) Black's vulnerable point is ? ? ?

16 B—K 3

(h) If instead White plays P—K B 5, Black dare not capture with the K P because of mate in 5 (?)

16

B—K B sq.

(i) If P—K B 4, White continues ? ?

17 Q—R 3

Kt—Kt 2

(k) Serving two purposes. Bardeleben suggests instead Kt—K 5. Is it good?

18 Kt—K B 3

R—Kt 2

19 R—K B

P—Q B 4

20 B—Q B

B—B 3

21 Kt—Q sq.

B—K 2

22 Kt—K 3

P—Q 5

- (l) Part of Black's general defense which is ? ?
 23 Kt—Kt 4 B—K 5
 24 Kt—B 6 B—B 4
- (m) Not B × Kt ?; why?
 25 Q—R 6
- (n) Or Q—R 4, whereupon Black plays how?
 25 Q—Q sq.
 26 Q—Kt 5 Kt—Q 3
- (o) The gist of the defense, threatening to hold the weak point ? by?
 27 P × Kt B × Kt
 28 Q—R 6 Q × P
 29 Kt—K 5 B—K 2
- (p) Not B × Kt; why?
 30 R—Q R 3
- (q) Explain.
 30 P—K B 3
 31 Kt—Q B 4 Q—Q 4
 32 Kt—Q 2 B × Q B P
 33 P—K Kt 4 P—Q B 5
 34 R—K Kt 3 B—Q B 4
 35 Kt—K B 3 B—K 5
- (r) Threatening?
 36 K—Kt 2 R—Q Kt sq.
 37 K—R 3 B—K B sq.
- (s) Why?
 38 Kt—K sq. R—K B 2
- (t) Winning Queen or Rook, how?
 And after a few more moves White resigned.

LESSON 3

SCOTCH GAME

WHITE	BLACK
1 P—K 4	P—K 4
2 Kt—K B 3	Kt—Q B 3
3 P—Q 4	P × P
4 Kt × P	B—B 4
5 B—K 3	Q—B 3
6 P—Q B 3	K Kt—K 2
7 Kt—Q B 2	P—Q 3
8 B × B	P × B
9 Kt—K 3	

- | | |
|------------|------------|
| 29 R—B 6 | R—Q sq. |
| 30 Q R—K B | Kt—R 5 |
| 31 Kt—B 3 | R—Q 6, ch. |
| 32 K—B 2 | R × K P |
| 33 Kt × P | |
- (m) Threatening besides the Rook what?
- | | |
|-----------------|----------------|
| 33 | R—K 2 (n) Why? |
| 34 K—Kt sq. | R (at Q 6)—K 6 |
| 35 R (at B)—B 5 | K—Kt 2 |
| 36 K—B 2 | R (K 6)—K 4 |
| 37 R—B 7, ch. | R × R |
| 38 R × R, ch. | K—Kt 3 |
| 39 R × Q R P | R × Kt |
- White resigns.

(n) If instead of R × R P White had played Kt—K B 3?

MARSHALL'S BEST GAMES

We consider ourselves very fortunate in being able to present in the following pages a collection of Frank J. Marshall's most celebrated games. Mr. Marshall has been the American Chess Champion for many years, and is to-day, beyond question, the most popular master in the world.

The collection is unique in that the games were selected by the champion himself as being those which appeal especially to him, out of the thousands he has played. They are given in the exact order in which Mr. Marshall desires them to be arranged, and his reasons for so classifying them are oftentimes stated in an introductory note.

[MARSHALL v. PILLSBURY]

The contest subjoined is between Mr. Marshall and the late H. N. Pillsbury. Mr. Marshall considers it his best game from the standpoint of attack and counter attack.

[KING'S GAMBIT]

F. J. MARSHALL

H. N. PILLSBURY

WHITE

BLACK

1 P—K 4

P—K 4

2 P—K B 4

P × P

3 Kt—K B 3

P—K Kt 4

WHITE

4 B—B 4
5 P—K R 4
6 P—Q 4
7 Q—Q 3

BLACK

B—Kt 2
P—K R 3
P—Q 3

Here at once, 7, Kt—Q B 3, was better.

7
8 Kt—Kt sq.
9 P—B 3
10 Kt—Q R 3
11 Kt—K 2
12 P—K Kt 3

P—Kt 5
Q—B 3
P—K R 4
Kt—K 2
Kt—Kt 3

The beginning of a combination.

12
13 R—B sq.
14 B × Pch
15 B × Kt
16 R—B 2
17 B—K 3
18 B × B
19 Kt × Q
20 K—Q sq.
21 K—B 2
22 B—Q 2
23 Q—K 3

P × P
Q × R P
K—Q sq.
P—Kt 7 ch
R—B sq.
B—R 3
P—Kt 8 (Q ch.)
Q × R ch.
Q × Kt ch.
R—B 7 ch.
Q × R

Now in this case White is favored, as Black's Queen's side is undeveloped and the moves are mostly forced.

23
24 Q × R
25 Q—Kt 5 ch.
26 B—B 5

R × B ch.
B—Q 2
K—B sq.
P—Kt 3

Not B × B, for then 27 Q—Kt 8 ch., K—Q 2; 28 Q—B 7 ch. follows:

27 Q—Kt 8 ch.
28 B × B
29 Q—Q 5 ch.
30 Q × Q P

K—Kt 2
Kt × B
P—B 3
R—Q sq.

Black could draw easily by playing R—K B sq. or R—Q B sq. at once instead of the text.

31 P—Q 5

R—K B sq.

Too late. It is doubtful if a draw is still at Black's disposal.

32 P × P ch.

33 P × Kt

34 K—Kt 3

35 K—R 4

K—R sq.

R—B 7 ch.

Q × Kt P ch.

Black resigns.

If now P—Kt 4 ch; K—R 5, Q × P ch.; K—R 6, and Black has no continuation. The game was one of continual attack on both sides.—F. J. Marshall.

[MARSHALL v. ATKINS]

"My game with Atkins in the International Cable Match in 1903," says Mr. Marshall, "was a thriller. There was attack and counter-attack galore, and I look back upon it as one of my greatest victories." The score and notes are by the American champion.

[QUEEN'S GAMBIT DECLINED]

F. J. MARSHALL

H. E. ATKINS

WHITE

1 P—Q 4

2 P—Q B 4

Original moves are often tried by Atkins.

3 Kt—Q B 3

4 P × P

5 B—B 4

6 P—K 3

7 B—Q 3

8 Kt—B 3

9 Kt—K 5

Bidding for an attack, still it appears premature.

9

10 P × Kt

11 Q—B 2

12 P—K R 4

13 P—R 5

14 Q × Kt

15 B—Kt 3

16 P × P e. p.

17 R—Q sq.

18 R—Q 2

19 Castles

20 R—B sq.

BLACK

P—Q 4

P—Q B 3

Kt—K B 3

P × P

Kt—Q B 3

P—K 3

B—K 2

Castles.

.....

Kt × Kt.

Kt—Q 2

P—K Kt 3

Kt—B 4

Kt × B ch.

P—K Kt 4

P—K B 4

B × P

Q—Kt 3

B—Q 2

Q R—B sq.

B—Kt 4

Now for a while Black takes command and attempts to build up a game.

21 Q—B 2	R—B 5
22 Q—Kt 3	Q—B 3
23 Q R—B 2	R—B sq.
24 Q—R 3	B—R 3
25 P—Kt 3

The beginning of a combination or "swindle" which took Black by surprise.

25	R—B 4
----------	-------

If instead he plays 25 R × Kt; then 26 R × R, B × R; 27 Q—K 7, P—K R 3; 28 R × B, Q × R; 29 Q × P ch. would win.

26 Kt × P	R × R
27 R × R	Q × R
28 Kt × B ch	28 K—B 2
29 Q—Q 6!	K × Kt.

If now Black plays Q—B 3; then 30 Kt—K 4, Q × Kt; 31 Q—Q 7 ch. etc.

30 B—K 5 ch	K—B 4
-------------	-------

If instead he goes 30 K—B 2; 31 Q—Q 7 ch. K—B sq.; 32 B—Q 6 ch., K—Kt sq.; 33 Q × K P ch. K—Kt 2; 34 P—R 6 ch. and mates next move. It appears that against the first attack by White, Black only defended prematurely. On the second attack Black's position, which looked so good, crumbled away, caused by the weakness of his King's Side Pawns.

31 P—B 3	Black resigns.
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[MARSHALL v. SCHLECHTER]

"My game at Ostend in 1907, against the late Carl Schlechter, I have never surpassed, in my opinion, for constructive combination."—F. J. Marshall.

The score and notes by Hermann Helms follow:

[QUEEN'S GAMBIT]

MARSHALL

WHITE

1 P—Q 4
2 P—Q B 4
3 P—K 3

SCHLECHTER

BLACK

P—Q 4
P × P
Kt—K B 3

MARSHALL—WHITE

- 4 B × P
 5 Kt—K B 3
 6 Castles
 7 Kt—B 3
 8 Q—K 2
 9 P—Q R 3
 10 B—R 2
 11 P × P
 12 P—Q Kt 4
 13 B—Kt 2
 14 Q R—B sq.
 15 B—Kt sq.
 16 Kt—K 4
 17 B × Kt

SCHLECHTER—BLACK

- P—K 3
 P—Q R 3
 P—B 4
 Q—B 2
 Kt—B 3
 P—Q Kt 4
 B—Kt 2
 B × P
 B—Q 3
 Castles K R
 Q—K 2
 Q R—B sq.
 Kt × Kt
 P—B 4

Black's position was perfectly solid, and now, although the course seems to be the most natural in the world, he unwittingly plays into his opponent's hand.

- | | |
|--------------|----------|
| 18 B—Kt sq. | 18 P—K 4 |
| 19 K R—Q sq. | P—K 5 |
| 20 B—R 2 ch | K—R sq. |
| 21 Kt—Kt 5 | |

But for this elegant rejoinder, Black might have had time for adequate defense by means of B—K 4. As it is, White threatens, if 21 B—K 4, to play 22 Kt × R P. which is worth the exchange at least. The direct threat is Kt—B 7 ch. The position abounds in pretty possibilities; for instance, disregarding these simple lines, the play might go thus: 21 B—K 4; 22 Q—R 5, P—Kt 3 (not P—R 3, because of Q—Kt 6, etc.); 23 Q—K 2, B × B; 24 Q × B ch; Q—B 3 or K 4; 25 R—Q 7, effecting a beautiful finish. However, this is not all forced, as 23 B—B 3 is at Black's disposal. 23 Q × Kt would lose, because of R × Kt! Schlechter should have known better than to give Marshall control, even for the briefest spell, of two such important diagonals.

- | | |
|------------|--------------|
| 21 | Q × Kt. |
| 22 R × B | 22 K R—Q sq. |
| 23 P—K R 4 | |

With this ingenious move, Black's fate is sealed.

23	Q—Kt 5
----------	--------

It is a choice between this move and Q—K 2. If the

latter, then R—K6, to be followed by Q—R5, threatening R—R 6; or, simpler yet, P—R 5 and R 6. It should be noticed that Q—K B 2, in answer to R—K 6, is out of the question, because of K R × Kt, and if Q × B, then B × P ch, winning the Queen.

If 23 Q × P; 24 B × P ch, K × B; 25 Q—Kt 2 ch. K—B sq; 26 Q—R 8 ch, K—K 2; 27 R—K 6 ch, K—B 2; 28 R—B 6 dbl. ch. and mate in two moves.

24 Q—Q 2	R × R
25 Q × R	R—Q sq.
26 Q—B 7	B—R sq.
27 B—Kt 3

After this quiet move all is over; in fact, hope for Black had ended with the possession of the Queen's file by White. The game is one of many similarly charming specimens contributed to the literature of chess by the American master.

27	P—B 5
28 R × Kt	R—K B sq.
29 Q—K 7	Resigns.

[TEICHMANN v. MARSHALL]

"A game that gave me much enjoyment was my contest with Teichmann in the International Tournament, held at San Sebastian, Spain, in 1911. The end-game was especially difficult and I never surpassed it in that respect. Here are the score and notes."—F. J. Marshall.

PETROFF DEFENSE

R. TEICHMANN

F. J. MARSHALL

WHITE

BLACK

1 P—K 4
2 Kt—K B 3

P—K 4
Kt—K B 3

THE PETROFF DEFENSE

3 Kt × P
4 Kt—K B 3
5 P—B 4

P—Q 3
Kt × P
.....

A move adopted by Maroczy in the same tournament, but, to my idea, against all principle.

5	B—K 2
6 Kt—B 3	Kt × Kt
7 Q P × Kt

If 7 Kt P × Kt, then 7 Castles; 8 P—Q 4, R—K sq; 9 B—K 2, B—B 4; 10 Castles, Kt—Q 2, etc.

7	Kt—B 3
8 B—B 4

Anticipating Black's Castling on the Queen's side, White immediately makes preparation with the same object in view.

8	B—Kt 5
9 B—K 2	Q—Q 2
10 Q—Q 2	Castles Q R
11 Castles Q R	P—K R 3
12 P—K R 3	B—K 3
13 Kt—Q 4	Kt × Kt
14 P × Kt	Q—R 5
15 P—Q Kt 3	Q—R 3
16 K—Kt sq.	B—B 3
17 P—Q 5	B—Q 2
18 Q—B 2	K R—K sq.
19 B—K 3	Q—R 4
20 B—Q 4	B × B
21 R × B	R—K 4
22 Q—Q 2	Q—Kt 3
23 R—Q sq.	Q R—K sq.
24 B—B sq.	P—Q R 4
25 R—B sq	K—Kt sq.
26 R—B 4	B—B 4 ch
27 K—Kt 2	P—Kt 4
28 R—B 3	B—Kt 3
29 R (B 3)—B 3	R—B 4
30 P—B 3	Q—B 4
31 R—Q sq.	R (B 4)—K 4
32 Q—Q 4	Q × Q
33 R × Q	R—K 8
34 R—B sq.	R (K sq.)—K 6

A strong positional move and a key to the end game.

35 R (Q 4)—Q sq.	R × R
36 R × R	K—R 2
37 R—Q 2	R—K 8
38 B—K 2	K—Kt 3

39 K—B 3

K—B 4

40 P—R 3

R—B 8 ch

From now on we arrive at a position which is remarkable, as Black controls and gains a lot of time which White can in no way avoid except by hastening the final result.

41 K—Kt 2

R—K Kt 8

42 B—Q sq.

R—K 8

43 B—K 2

.....

If instead 43 K—B 3, R—K 6 ch.; 44 K—Kt 2, R—Q6; forcing the exchange of Rooks. Black should then win easily.

43

P—R 4

44 K—B 3

R—B 8 ch

46 K—Kt 2

R—K Kt 8

46 B—Q sq.

R—K 8

47 B—K 2

P—K R 5

Gaining the second tempo and setting the end position all in Black's favor.

48 K—B 3

R—B 8 ch

49 K—Kt 2

R—K Kt 8

50 B—Q sq.

R—K 8

51 B—K 2

P—K B 3

52 K—B 3

R—B 8 ch

53 K—Kt 2

R—K Kt 8

54 B—Q sq.

R—K 8

55 B—K 2

P—B 3

56 K—B 3

R—B 8 ch

57 K—Kt 2

R—Kt 8 ch

58 K—B 3

P—Kt 4

59 P—Kt 4 ch

P × P ch

60 P × P ch

R × P

61 Q P × P

P × P

62 R—Q 5 ch

K × P

Here instead Black could play 62 K × R; 63 K × R, K × P; 64 K × P, P—Q 4 ch; 65 K—Q 4, K—Q 3, but it would be a more difficult line of play.

63 R × P ch

K × R

64 K × R

K—K 4

65 K × P

B—B 2 ch

66 K—Q 3

K—B 5

67 B—B sq.

K—Kt 6

68 K—K 3

B—Q 4

69 K—K 2	P—B 4
70 K—K 3	B—K 3
71 K—K 2	P—Kt 5
72 R P × P

Here B P × P should have been tried.

72	P × P
73 K—K 3	B—Q 2
74 P × P	B × P
75 K—K 4	B—B sq.
76 K—K 3	B—Q 2

77 White resigns.

Remarks: Mr. Albert Clerc, an amateur of the first rank, of the Café de la Regence, Paris, speaking of the foregoing game, said: "In all my observations during sixty years of Chess it is the most wonderful game as regards beauty of position and combination I ever saw."

[LEWITSKY v. MARSHALL]

The following game is considered by the author to contain the most startling move ever made in Chess.

We realize that this is saying a great deal, and we do not make the assertion without careful forethought, but we know of no other game on record that has electrified us at any given point as has this contest at Black's 23d move.

The notes are by Hermann Helms. The game was played at Breslau in 1912.

FRENCH DEFENSE

LEWITSKY

WHITE

- 1 P—Q 4
- 2 P—K 4
- 3 Kt—Q B 3
- 4 Kt—B 3
- 5 K P × P
- 6 B—K 2
- 7 Castles
- 8 B—K Kt 5
- 9 P × P
- 10 Kt—Q 4
- 11 Kt × B

F. J. MARSHALL

BLACK

- P—K 3
- P—Q 4
- P—Q B 4
- Kt—Q B 3
- K P × P
- Kt—B 3
- B—K 2
- Castles
- B—K 3
- B × P
- P × Kt

WHITE	BLACK
12 B—Kt 4	Q—Q 3
13 B—R 3	Q R—K sq.
14 Q—Q 2	B—Kt 5
With this pin Black gets a good grip on the position.	
15 B × Kt	R × B
16 Q R—Q sq.	Q—B 4
17 Q—K 2	B × Kt
18 P × B	Q × P
19 R × P

A determined bid to recover his pawn, but Marshall scents hidden possibilities in the situation and proceeds to unearth them.

19	Kt—Q 5
20 Q—R 5	Q R—K B sq.
If P—K Kt 3, 21 Q—K 5, etc.	
21 R—K 5	R—R 3
22 Q—Kt 5	R × B
23 R—Q B 5

With the intention of continuing R—B 7, followed by Q—K 5 or Q—K 7; but Marshall's extraordinary reply completely takes the wind out of his sails.

23	Q—K Kt 6
----------	----------

One might search the records in vain for a counterpart to a conclusion like this. It is a genuine problem, the Queen being offered for sacrifice in three different ways. If 24 B P or R P × Q, Kt —K 7 ch forces mate. If 24 Q × Q, Kt—K 7 ch; 25 K—R sq., Kt × Q ch; 26 K—Kt sq., Kt × R, emerging with a Knight ahead.

24 White resigns.

After the game a number of enthusiastic spectators presented Mr. Marshall with a handful of gold pieces, saying the game had given them great pleasure.

CHESS PROBLEMS

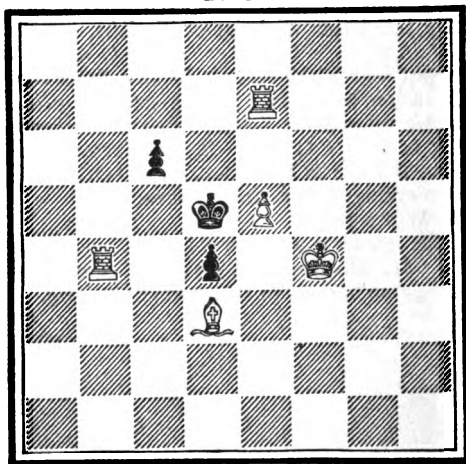
It is out of the question to think of giving in this work an exhaustive description of the changes which the modern chess problem has undergone in the course of the past ten years. Through the efforts of Alain C. White, the world's greatest problem critic, and James F. Magee, Jr., in founding and establishing the new international Good Companion Chess Problem Club, the two-move problem has been developed in a way that has shattered our conclusion as to the range of possibilities in this field.

In addition to our own compositions on the following pages, we present a selection of six problems that were used in the worldwide tournament of the Good Companion Club, held on February 22, 1919. These problems are numbered from 6 to 11 inclusive.

PROBLEM No. 1

BY DAVID A. MITCHELL

BLACK



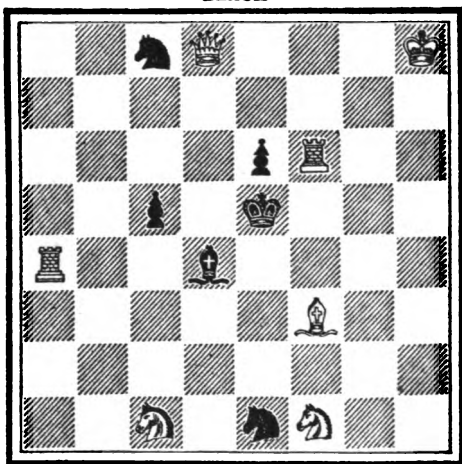
WHITE

White mates in two moves.

PROBLEM No. 2

BY DAVID A. MITCHELL

BLACK



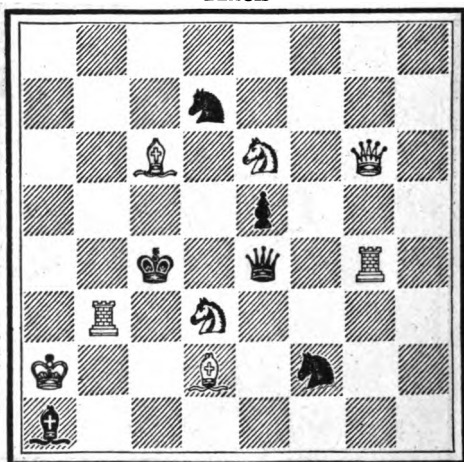
WHITE

White mates in two moves.

PROBLEM No. 3

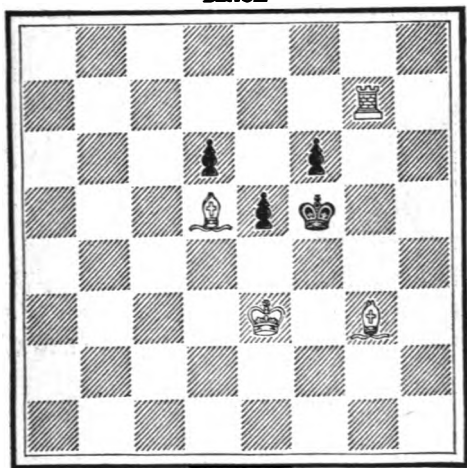
BY DAVID A. MITCHELL

BLACK



WHITE

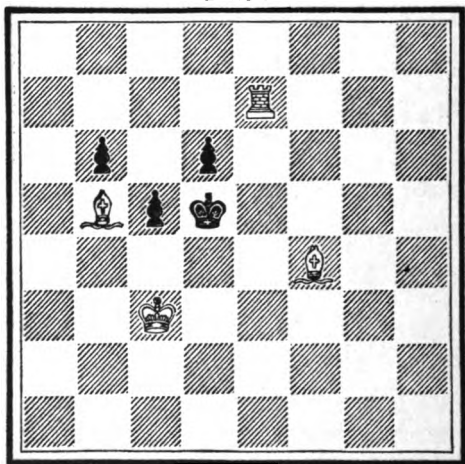
White mates in two moves.

PROBLEM No. 4**BY DAVID A. MITCHELL****BLACK****WHITE****White mates in three moves.**

PROBLEM No. 5

BY DAVID A. MITCHELL

BLACK



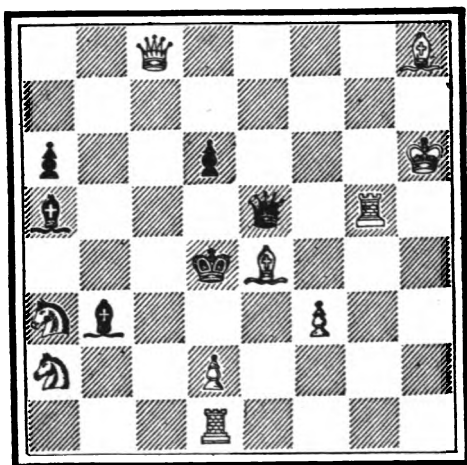
WHITE

White mates in three moves.

PROBLEM NO. 6

BY JOHN F. BARRY

BLACK



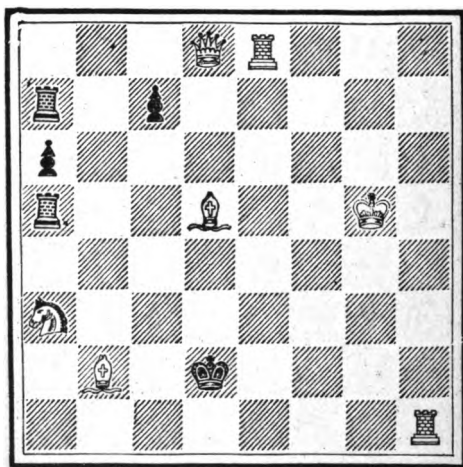
WHITE

White mates in two moves.

PROBLEM No. 7

BY LIEUT. G. GUIDELLI, LAVENO, ITALY

BLACK



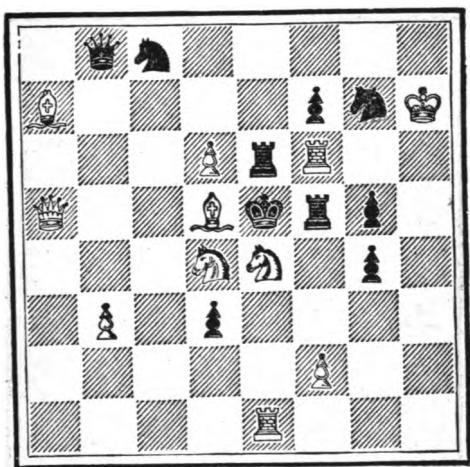
WHITE

White mates in two moves.

PROBLEM No. 8

BY UA TANE, SOUTH SEA ISLANDS

BLACK



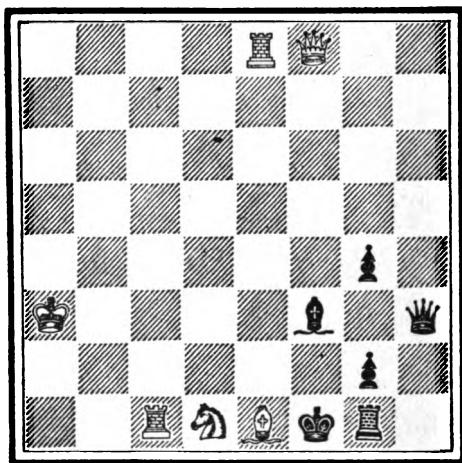
WHITE

White mates in two moves.

PROBLEM No. 9

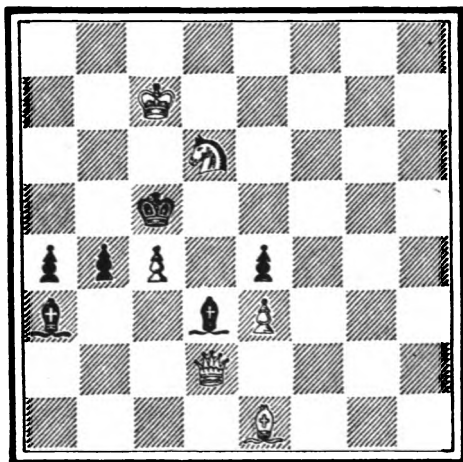
BY A. BOTTACCHI, CANNERO, ITALY

BLACK



WHITE

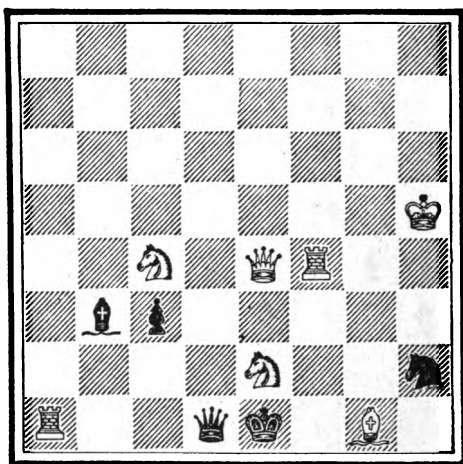
White mates in two moves.

PROBLEM No. 10**BY A. K. SKELTON****BLACK****WHITE****White mates in two moves.**

PROBLEM No. 11

BY A. M. SPARKE, LINCOLN, ENGLAND

BLACK



WHITE

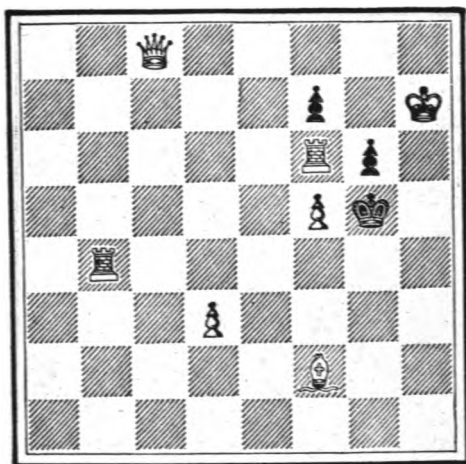
White mates in two moves.

PROBLEM No. 12

BY DAVID A. MITCHELL

(Dedicated to E. F. S.)

BLACK



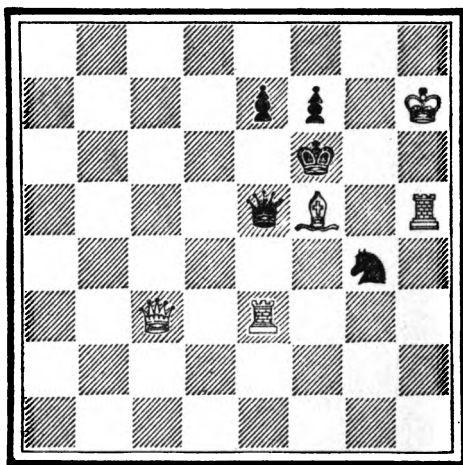
WHITE

White mates in two moves.

PROBLEM No. 13

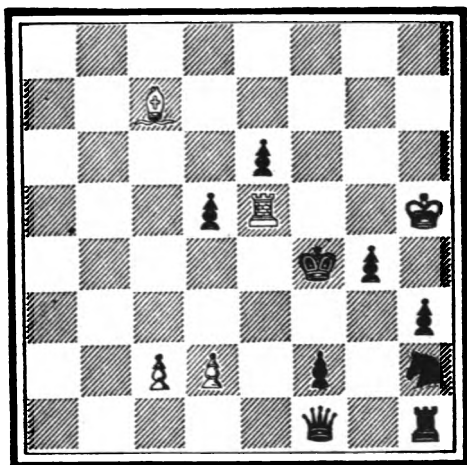
BY DAVID A. MITCHELL

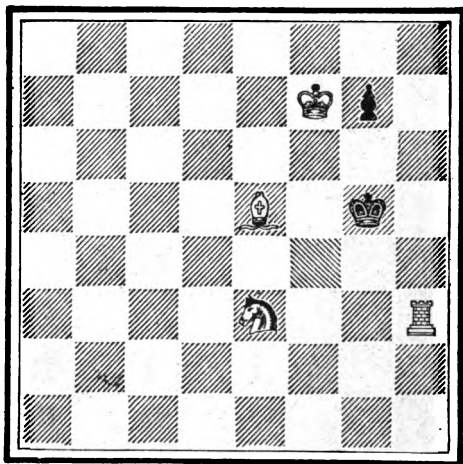
BLACK



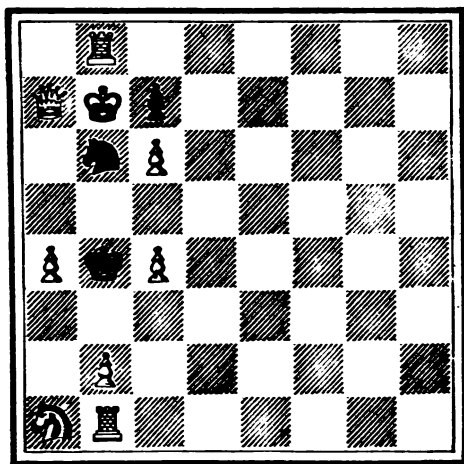
WHITE

White mates in two moves.

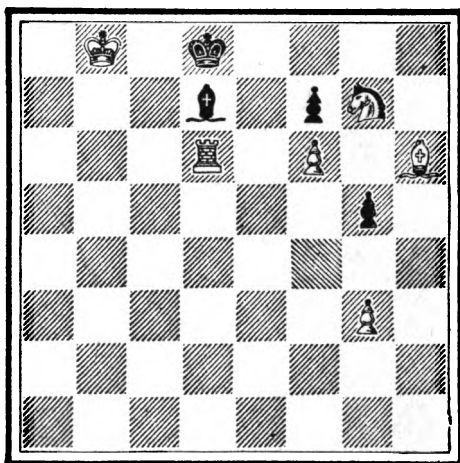
PROBLEM No. 14**BY BASIL SOLDATENKOV****(Dedicated to Frank L. Marshall)****BLACK****WHITE****White mates in three moves.**

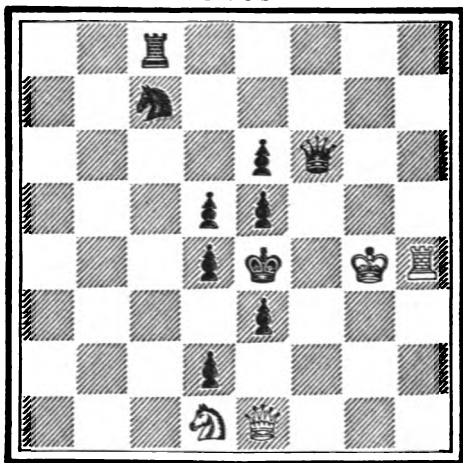
PROBLEM No. 15**BY DAVID A. MITCHELL****(Dedicated to J. F. Magee, Jr.)****BLACK****WHITE****White mates in three moves.**

PROBLEM No. 16
BY D. J. DENSMORE
BLACK



WHITE
White mates in three moves.

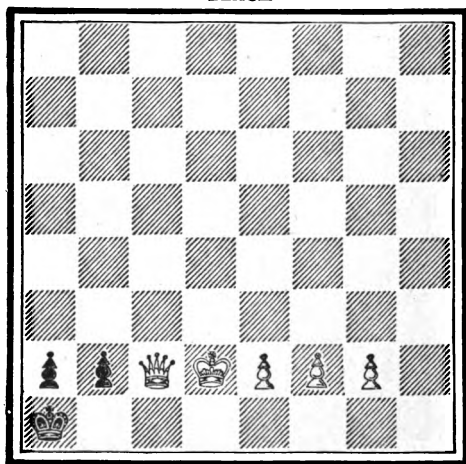
PROBLEM No. 17**BY THE HINDU****BLACK****WHITE****White mates in three moves.**

END-GAME STUDY**BY DAVID A. MITCHELL****BLACK****WHITE****White to play and win.**

END-GAME STUDY

BY DR. S. R. BARRETT

BLACK



WHITE

White to play and win.

SOLUTIONS TO PROBLEMS

PROBLEM No. 1. R—Q B 7

WHITE	BLACK
1 R—Q B 7	K—K 3
2 B—B 4, mate	
1 R—Q B 7	K—B 4
2 R—Kt 5, mate	
1 R—Q B 7	P—B 4
2 B—B 4, mate	

PROBLEM No. 2. R—K B 4

WHITE	BLACK
1 R—K B 4	K × R, ch.
2 Q—B 6, mate	
1 R—K B 4	B moves
2 Q R—K 4, mate	
1 R—K B 4	Kt (K 8) moves
2 Q Kt, mates	
1 R—K B 4	P—B 5
2 Q × B, mate	
1 R—K B 4	Kt—Q 3
2 Q—B 6, mate	
1 R—K B 4	Kt—K 2, Kt 3, or R 2
2 Q—B 7, mate	

PROBLEM No. 3. R—Q Kt 2

WHITE	BLACK
1 R—Q Kt 2	Kt × R
2 Q × Q, mate	
1 R—Q Kt 2	Kt × Kt
2 Q × Q, mate	
1 R—Q Kt 2	Kt—R 6, R 8 or Q 8
2 Q × Q, mate	
1 R—Q Kt 2	Q moves
2 R—Q Kt 4, mate	
1 R—Q Kt 2	Kt (at Q 2) moves
2 Kt × P, mate	
1 R—Q Kt 2	K × Kt
2 B—Kt 5, mate	
1 R—Q Kt 2	B × R
2 Kt × B, mate	

PROBLEM No. 4. B—K R 2

WHITE	BLACK
1 B—K R 2	P—K 5
2 R—Kt 3	K—K 4
3 R—Kt 5, mate	

PROBLEM No. 5. B—K R 6

WHITE	BLACK
1 B—K R 6	P—B 5
2 B—B 8	K—B 4
3 R—K 5, mate	

We give, as is customary nowadays, only the ~~first~~ ^{first} move, to each of the following eight two-move positions:

- Problem No. 6. Q—Kt 4.
- Problem No. 7. R—R 4.
- Problem No. 8. Kt—B 5 dis. ch.
- Problem No. 9. B—B 2.
- Problem No. 10. Q—R 2.
- Problem No. 11. B—Q 4.
- Problem No. 12. R—Kt 5.
- Problem No. 13. B—K6.
- Problem No. 14. K—Kt 6.

1 K—Kt 6, Q—Q 6 ch; 2 R—B 5 dbl. ch, K—K 5; 3 R—B 4 mate.

1 K—Kt 6, K—Kt 6; 2 R—K 3 dbl. ch, K—R 5; 3 B—Q 8 mate.

If 2 K—Kt 7; 3 R—Kt 3 mate.

Problem No. 15. R—R sq.

1 R—R sq., P—Kt 3; 2 B—R 2, K moves; 3 B—B 4 mate.

Problem No. 16. R—Q 8.

1 R—Q 8, K—B 4; 2 Q—R 5 ch, K × P; 3 P—Kt 3 mate.

1 R—Q 8, K × P; 2 Q—R 6 ch, K—B 4 or Kt 5; 3 Q—Kt 5 mate.

1 R—Q 8, Kt × B P; 2 Q—B 5 ch, K × Q; 3 P—Kt 4 mate.

1 R—Q 8, Kt × R P; 2 Q—R 5 ch, K × Q; 3 P—Kt 4 mate.

Other variations are easy.

Problem No. 17. R—Q sq.

1 R—Q sq., P—Kt 5; 2 B—Q 2, B moves; 3 B—R 5 dbl. ch. and mate.

SOLUTIONS TO END-GAMES

End-game by David A. Mitchell is solved as follows:

WHITE	BLACK
1 Kt—B 2, ch.	Q × Kt
2 Q—Q Kt sq., ch.	P—Q 6
3 Q—Kt 4, ch.	P—Q 5
4 Q—Kt 7, ch.	Kt—Q 4
5 Q—K R 7, ch.	Q—B 4, ch.
6 K—Kt, 3 ch.	Kt—B 5
7 Q—Q Kt 7, ch.	R—B 3
8 Q × R, mate.	

The ending by Dr. S. R. Barrett yields to the following:

WHITE	BLACK
1 Q—B 3	K—Kt 8
2 Q—Q 3, ch.	K—R 8
3 Q—Q 4	K—Kt 8
4 Q—K 4, ch.	K—R 8
5 Q—K 5	K—Kt 8
6 Q—K B 5, ch.	K—R 8
7 Q—K B 6	K—Kt 8
8 Q—K Kt 6, ch.	K—R 8
9 Q—Kt 7	K—Kt 8
10 Q—R 7, ch.	K—R 8
11 Q—R 8	K—Kt 8
12 Q—K R sq., mate	

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